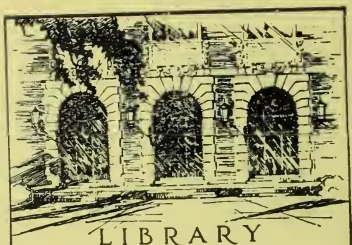

LIBRARY
OF THE
UNIVERSITY
OF ILLINOIS

891.2
K12
OsEw

Return this book on or before the
Latest Date stamped below.

University of Illinois Library

JAN -6 1960

APR 2 3 1965

MAY 20 1968

JUN 1 1968

JUN 11 1968

NOV 12 1970

NOV 20 1970

MAY 16 1974

MAY 1 9 1974

L161—H41

॥ श्रीकालिदासविरचितं

अभिज्ञानशकुन्तलं नाम नाटकं ॥

ŚAKUNTALÁ;

OR,

ŚAKUNTALÁ RECOGNIZED BY THE RING,

A SANSKṚIT DRAMA,

IN SEVEN ACTS,

BY KÁLIDÁSA;

THE DEVANÁGARÍ RECENSION OF THE TEXT.

NOW FOR THE FIRST TIME EDITED IN ENGLAND, WITH LITERAL ENGLISH TRANSLATIONS OF ALL THE METRICAL PASSAGES, SCHEMES OF THE METRES, AND

NOTES, CRITICAL AND EXPLANATORY.

BY

MONIER WILLIAMS, M.A.,

OF UNIVERSITY COLLEGE, OXFORD; BODEN PROFESSOR OF SANSCRIT, ETC., ETC.

LONDON:

W. H. ALLEN & CO., 13, WATERLOO PLACE, S.W.

PUBLISHERS TO THE INDIA OFFICE.

1867.

THE LIBRARY OF THE

MAR 6 1933

UNIVERSITY OF ILLINOIS.

STEPHEN AUSTIN,

PRINTER, HERTFORD.

891.2
K12
OsEw

TO

HORACE HAYMAN WILSON, Esq., M.A., F.R.S.,

BODEN PROFESSOR OF SANSKRIT IN THE UNIVERSITY OF OXFORD,

ETC., ETC., ETC.,

WHOSE GENIUS, LEARNING, AND EXAMPLE, HAVE GUIDED AND PROMOTED

THE STUDY OF SANSKRIT LITERATURE

IN ALL PARTS OF THE WORLD,

THIS VOLUME,

IS GRATEFULLY DEDICATED

BY

AN OLD OXFORD PUPIL.

HARGIS
29 Apr 33
6 Mr '33 Exch Brown U.L.
828481

Digitized by the Internet Archive
in 2016 with funding from
University of Illinois Urbana-Champaign Alternates

https://archive.org/details/sakuntalaeinindi00kali

PREFACE.

In the following pages I have endeavoured to furnish the Oriental Student with a correct edition of the most celebrated drama of India's greatest dramatist. Strange to say, no edition of the text of the "Śakuntalá" has ever before been published in England. Yet no composition of Kálidása displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart, his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counterworkings of its conflicting feelings,—in short, more entitles him to rank as "the Shakespeare of India." Nor, in comparing him with our own great Dramatist, should we fail to remark the command of language exhibited by the present play. In this respect the singular flexibility and copiousness of Sanskṛit may have even given him the advantage. On the Continent, the "Śakuntalá" has been studied and admired, not only by oriental scholars who possess a correct edition of the text, but by the general public, who enjoy the advantage of good translations; insomuch that Goethe, Schlegel, and Humboldt have all expressed their admiration of this masterpiece of the Hindú Poet. Goethe's four beautiful lines, which appeared in 1792, are—

"Willst du die Blüthe des frühen, die Früchte des späteren Jahres,
Willst du was reizt und entzückt, willst du was sättigt und nährt,
Willst du den Himmel, die Erde, mit einem Namen begreifen:
Nenn' ich Sakontalá, Dich, und so ist Alles gesagt."*

* Thus translated for me by Professor Eastwick:—

"Wouldst thou the young year's blossoms and the fruits of its decline,
And all by which the soul is charmed, enraptured, feasted, fed,
Wouldst thou the earth and heaven itself in one sole name combine?
I name thee, O Sakuntalá! and all at once is said."

Augustus William von Schlegel, in his first Lecture on Dramatic Literature

In England, on the contrary, we have depended for our knowledge of the "Śakuntalá" solely on Sir William Jones' translation, which does not truly represent the original. The other great dramatic work of the same Poet, the "Urvaśí" or "Vikramorvaśí," is indeed known to the public by the admirable translation of Professor H. H. Wilson; but, with the exception of my own edition of this play, published at Hertford, and intended merely to meet the wants of the lecture-room until I should have leisure to perfect it on the same plan as the present volume, no edition of the text of either play has ever been printed in this country. Nor have other Sanskṛit dramas, in spite of the interest excited by Professor Wilson's translations, received more attention at the hands of English editors of Oriental works. Only one other play, the "Víra-charitra," edited by Dr. Trithen, can be reckoned among the many important publications that have issued from the presses of our Oriental printers. Possibly our backwardness in editing the text of these compositions, may be attributed to our accidental preference for other productions in a language, which has surprized the world by the variety of its literary treasures, and by the new direction it has given to philological study; or, perhaps, to our acquiescence in the Calcutta

(translated by Black), says:—"Among the Indians, the people from whom perhaps all the cultivation of the human race has been derived, plays were known long before they could have experienced any foreign influence. It has lately been made known to Europe, that they have a rich dramatic literature, which ascends back for more than two thousand years. The only specimen of their plays (nataks) hitherto known to us is the delightful Sakontala, which, notwithstanding the colouring of a foreign climate, bears in its general structure such a striking resemblance to our romantic drama, that we might be inclined to suspect we owe this resemblance to the predilection for Shakspeare entertained by Jones, the English translator, if his fidelity were not confirmed by other learned orientalists. In the golden times of India, the representation of this natak served to delight the splendid imperial court of Delhi."

Alexander von Humboldt, in treating of Indian poetry (Kosmos, translated by Prichard, vol. ii., p. 38), observes: "The name of Kalidasa has been frequently and early celebrated among the western nations. This great poet flourished at the splendid court of Vikramaditya, and was, therefore, cotemporary with Virgil and Horace. The English and German translations of the Sakuntala have excited the feeling of admiration which has been so amply bestowed upon Kalidasa. Tenderness in the expression of feelings, and richness of creative fancy, have assigned to him his lofty place amongst the poets of all nations." In a note (p. 114), he says: "Kalidasa, the celebrated Author of the Sakuntala, is a masterly describer of the influence which Nature exercises upon the minds of lovers. The scene in the forest, which he introduced in the drama of Vikrama and Urvasi, is one of the most beautiful and poetical productions which have appeared in any time."

editions (now out of print), published under the authority of the Committee of Public Instruction, and printed at the Education press.

So far as I can collect, the actual extent of our knowledge of the Hindú Theatre—whether acquired through English translations, or the printed editions of foreign countries—may be thus stated. Seventy years have elapsed since Sir W. Jones discovered that there existed in India a number of Náṭakas, or Sanskṛit dramas, many of them of great antiquity; some abounding in poetry of such undoubted merit, and in pictures of Hindú life and manners so charming and faithful, as to render them prizes of the greatest value to all classes of literary men. Eager to apply the means thus gained of filling what was before an empty niche in the Temple of Sanskṛit Literature, Sir W. Jones addressed himself at once to translate into English the "Śakuntalá," which he was told was the most popular among the natives. Unfortunately the Paṇdits omitted to inform him that the multiplication of manuscripts of this play, consequent upon its popularity, had led to a curious and perplexing result,—not, however, unexampled, as has since been proved by the two-fold version of the "Rámáyaṇa,"—namely, that the various manuscripts separated themselves into two groups or classes: the one class embracing all those in Devanágarí writing, which, without perfect uniformity, had still a community of character; the other, all those in Bengálí.

German scholars distinguish these two classes of manuscripts by the names "Devanágarí recension" and "Bengálí recension," which terms may conveniently be adopted. The Devanágarí recension is the older and purer: the Bengálí, however, must have existed at least 400 years, since it is followed by the "Sáhitya-darpaṇa," one MS. of which bears the date 1504 of our era. The MSS. of the Devanágarí class are chiefly found in the Upper Provinces of India, where the great demand has produced copyists without scholarship, who have faithfully transcribed what they did not understand, and, therefore, would not designedly alter. On the other hand, the copyists in Bengal have been Paṇdits, whose *cacoëthes* for emending, amplifying, and interpolating, has led to the most mischievous results. The bold and nervous phraseology of Kálidása has been either emasculated or weakened, his delicate expressions of refined love clothed in a meretricious dress, and his

ideas, grand in their simplicity, diluted by repetition or amplification. Many examples might be here adduced; but I will only refer the student to the third Act of the Bengálí recension, where the love-scene between the King and Śakuntalá has been expanded to five times the length it occupies in the MSS. of the Devanágarí recension, and the additions are just what an indelicate imagination might be expected to supply. Even the names of the dramatis-personæ have been tampered with: the King Dushyanta is changed into Dushmanta; Anasúyá into Anusúyá; Vátáyana into Párvatáyana; Sánumatí into Miśrakeśí; Taraliká into Pingaliká; Dhanamitra into Dhanavṛiddhi; Márkaṇḍeya into Sankochana.

Unfortunately, it was a MS. of this recension, and not a very good specimen of its class, that Sir W. Jones used for his translation. From him, therefore, was gained about sixty-five years since, the first incorrect knowledge of this, the first Sanskṛit play known to Europeans. No edition of the text appeared till about forty years afterwards, when one was produced, after immense labour, at Paris, in the year 1830, by M. Chézy. He deserves great credit for the difficulties he surmounted; but his edition was also from a MS. of the Bengálí recension, and has no more value than Sir W. Jones' translation. It abounds also in typographical and other more serious errors. An edition of the "Śakuntalá" was subsequently printed in Calcutta, also from Bengálí MSS., and in the Bengálí character, by Prema-chandra, dated Śáka 1761, or A.D. 1839.

It was reserved for Dr. Otto Boehtlingk to be the first to edit the Devanágarí recension of this play at Bonn in the year 1842. No other edition of the text of this recension has been published until the present time; and in England even the Bengálí text has never yet appeared.

The translations of this play which have been published since that of Sir W. Jones and the German version of his translation by Forster, in 1791, are,—first, the French of M. Chézy; subsequently, the German of Hirzel, Rückert, and Boehtlingk; a Danish translation by Hammerich; and, very recently, another German translation in prose and verse, by Meier: not to speak of Danish and Italian versions of Sir W. Jones' English.

I propose myself very shortly to offer to the public a free

English translation, in prose and verse, of the Devanágarí recension of this drama.

Of the "Vikramorvaśí," the twin play of the "Śakuntalá," two editions have appeared on the Continent; one at Bonn, by Lenz, and a more perfect one at St. Petersburg, by Bollensen: an edition of this play was also brought out in Calcutta, which is now out of print. Translations by Hoefer and Hirzel have been published in Germany. The "Málavikágnimitra," also attributed to Kálidása, has been edited at Bonn, by Tullberg, but the notes and translation which were promised, have not yet appeared. The "Mṛichchhakaṭi," supposed to be the oldest Sanskṛit play extant, has been well edited in Germany by Stenzler, and in Calcutta. From the Education-press of Calcutta have also issued editions of the "Málatí-mádhava," "Uttara-ráma-charitra," "Mudrá-rákshasa," and "Ratnávali," all of which, as well as the "Vikramorvasí," have been translated into English prose and verse by Professor Wilson. The poetical merit of these translations must always secure for them a high degree of favour; and the Essay prefixed to them affords copious and valuable information on the Dramatic System of the Hindús. It should be mentioned that a literal English prose translation of the "Vikramorvaśí" by Mr. Cowell, has recently issued from the press of Mr. Austin, of Hertford. The allegorical philosophical drama "Prabodha-chandrodaya" has been edited both in Calcutta and in Germany, and the "Mahá-náṭaka," or "Hanuman-náṭaka," (a dramatic history of Ráma-chandra, attributed to the monkey chief Hanumán) in Calcutta. Part of the "Dhúrta-samágama" will be found in Professor Lassen's "Sanskṛit Anthology." Professor Wilson, in the appendix to his "Hindú Theatre," has given interesting abstracts of some unedited plays. Beyond this, as far as I can recollect, nothing very important has been effected either in England or abroad in relation to the Indian Drama.

I am bound to acknowledge that I have made free use of Dr. Boehtlingk's edition of the text of the "Śakuntalá" in preparing the following pages for the press. The merit of his work can hardly be overrated; but I may, without presumption, say that I have discovered many better readings, corrected some errors, and introduced much original matter in the shape of annotations. In point

of fact, Dr. Boehtlingk's edition does not adapt itself to the exigences of an English student. The notes are in German; they are printed at the end of the volume—a practical obstacle to their utility; and they frequently contain perplexing corrections of the text. My experience has led me to prefer a system of synopsis, both in respect of the notes and metres, and to interlineate the Sanskṛit interpretation of the Prákṛit passages.

In the Hindú drama, as is well known, the women and inferior characters speak in Prákṛit, which is a kind of provincial Sanskṛit, that is to say, Sanskṛit stripped of its artificial construction and softened, as Latin is softened into Italian. The Paṇḍits, with their usual subtilty, subdivide Prákṛit into a great variety of different kinds, assigning particular dialects to particular characters: there is, however, but one Prákṛit, properly so called, although specimens of the varieties occasionally occur, and two of them may be found in the interlude between the fifth and sixth Acts of this Play [see page 216, note 2]. Without discussing the question whether Prákṛit was ever the spoken language of India, it is certain that many of the dialects at present spoken have been derived from Sanskṛit through the Prákṛit, and that the latter is often the key to the changes which Sanskṛit words undergo in passing into the Hindú vernacular tongues. This, in my opinion, is of itself a sufficient reason for not displacing the Prákṛit by the Sanskṛit interpretation, even if it were not part of "the warp" (to borrow a German idea) of the composition. On the other hand, the same reason makes it desirable that the Sanskṛit interpretation, instead of being removed to the foot of the page or to the end of the book, should rather be exhibited in such close juxta-position with the Prákṛit that both may be comprehended at a glance. I have therefore interlineated the Sanskṛit, giving the Prákṛit the upper line, and distinguishing it by red ink (though from the novel nature of the experiment the red is not always so distinct as could be wished), and accommodating the Prákṛit words to their Sanskṛit equivalents by relaxing the rules of Sandhi applicable to the latter.

In the method I have adopted of separating Sanskṛit words by the free use of the *viráma*, I submit that I have taken a most reasonable license, for which all students will be grate-

ful. Dr. Boehtlingk considers the *viráma* a mark of punctuation, and does not approve of its use except at the end of a sentence. He holds that the *viráma* and the single perpendicular line generally used for punctuation originally only differed in one respect—that the former denoted a pause after a consonant, the latter, after a vowel. He therefore dispenses with the *viráma* almost entirely. Doubtless this system may be advantageously carried out in India, where it has always commended itself to the Paṇḍits, as tending to reduce the labour of writing, but I have constantly observed that the Hindú practice of joining every word operated on by the rules of combination is perplexing even to the readiest European apprehension. The student has already sufficient obstacles to surmount in the Devanágarí character, and in the rules of Sandhi. Why should an unnecessary difficulty be superadded? and why should not Sanskṛit avail itself of the improvements in punctuation which are now universally employed to facilitate the act of reading? By creating needless hindrances, colour is given to the prevalent exaggeration respecting the difficulty of this language. The Latin scholar, if acquainted with the laws of euphony, would not be embarrassed by the sentence *Uby ad Dianæ venerir itav at sinistram* (euphonically changed from *Ubi ad Dianæ veneris ito ad sinistram*): but he would, I think, be unnecesarily hindered if this permuted sentence were linked together according to the Indian system followed by Dr. Boehtlingk—*Ubyaddianæ veneriritavatsinistram*. Nor can I understand why the mere spaces left between the words in the first case should be deemed inconsistent with euphony. If these spaces are only to be effected in Sanskṛit by extending the legitimate functions of the *viráma*, the invention of other marks of punctuation, and the facilities afforded by modern typography, ought to leave us free to do so. In other languages, where the rules of combination prevail partially, no such union of words euphonically affected is deemed necessary. Thus, in English, we do not write 'ancagle' because the euphonic *n* is affixed to *a*; nor 'theagle' because, in poetry, the final *e* of *the* has to be rejected. The only cases in which I have not ventured to separate distinct words operated on by Sandhi, are when two vowels blend into one, and when final *u* and *i* are changed into their corresponding semi-vowels *v* and *y*.

In regard to the text of the present drama, if I have succeeded in producing a more correct edition of the Devanágarí recension than that of Dr. Boehtlingk, the merit is due to the more ample materials at my command. I have taken care to avail myself of Dr. Boehtlingk's corrections of himself, and his after-thoughts at the end of his work, as well as of such critical remarks as coincided with my own views. Often working independently of him, I have arrived at similar results, because I have had access to all the materials whence his *Apparatus Criticus* was composed. More than this: Dr. Boehtlingk tells us that his edition was not prepared from original MSS., but that Professors Brockhaus and Westergaard having more or less carefully collated certain MSS. in the East-India House Library, and in the Bodleian at Oxford, and made only partial extracts from three native commentaries, handed over the results of their labours to him. All these MSS. and Commentaries have been placed at my disposal, and most of them left in my possession until the completion of my work. Not a passage has been printed without a careful collation of all of them, and the three Commentaries have been consulted from beginning to end.

The MSS. which I have principally used, are:—

1. A MS. from the Colebrooke collection, and, therefore, from the Eastern side of India, numbered 1718.

2. A MS. from the Mackenzie collection, and therefore from Southern India, numbered 2696.

3. A MS. from the Taylor collection, and therefore from Western India, numbered 1858, dated Sáka, 1734.

All these belong to the East-India House Library, and represent the three Indian Presidencies respectively.

4. A copy of a very good MS. at Bombay, presented to me by Mr. Shaw, of the Bombay Civil Service.

5. An old Bengálí MS. belonging to the Library of the East India House, numbered 1060.

6. A very old Bengálí MS. from Professor Wilson's collection in the Bodleian.

I have from time to time consulted other Bengálí MSS., but have rarely admitted readings from them, unless supported by some one of the Devanágarí. Thus, the verses which I have inserted at the be-

ginning of the third Act are supported throughout by my own and the Taylor MS., and partially by that of the Mackenzie collection.

The following are the three Indian Scholiasts :—

1. Káṭavema, whose commentary, from the Mackenzie collection at the East-India House, is the only one in the Devanágarí character. He was the son of Káṭa Bhúpa, minister of Vasanta (who was himself the author of a dramatic work called "Vasanta-rájíya"), King of Kumára-giri, a place on the frontiers of the Nizam's dominions. He must have lived after the commencement of the sixteenth century, as he quotes Haláyudha, the author of the "Kavi-ráhasya" [see Westergaard's preface to the "Radices Linguæ Sanskritæ"]. This commentary is very corrupt; but where it is intelligible, is of great utility in throwing light on the more difficult passages of this play.

2. Śankara, whose commentary, from Professor Wilson's collection in the Bodleian Library, is on the Bengálí recension, and written in the Bengálí character. In many places it agrees with the readings of the Devanágarí recension, or at least notices them.

3. Chandra-śekhara, whose commentary, belonging to the East-India House, is also on the Bengálí recension, and seldom does much more than repeat the words of Śankara. If this Chandra-śekhara is the same person as the father of Viśwa-nátha, the author of the "Sáhitya-darpaṇa," he probably lived sometime in the fifteenth century.

I have never failed to consult the three commentaries before deciding on the reading of my text, and have made their interpretations the basis of the literal translation I have given of the metrical part of the play.

All that is known of Kálidása, the author of the "Śakuntalá," may be stated in a few words. He lived in Ujjayiní or Oujein, the capital of King Vikramáditya, who flourished 56 years B.C., and whose reign is the starting-point of the Hindú Era called Samvat. He was one of the nine celebrated gems of that monarch's court, the splendour of which is a favourite theme with Hindú writers in all languages. The other works attributed to him are the "Vikramorvaśí," and "Málavikágnimitra," before noticed; the "Megha-dúta," or Cloud-messenger, a short but beautiful poem, which has been edited by Professor Johnson in England and

by Mr. Gildemeister at Bonn, and translated into English verse by Professor Wilson; the "Raghu-vańśa," a heroic poem, edited and translated into Latin by Stenzler; the "Ṛitu-sanhára," edited and translated by Bohlen, a short poem on the six Seasons, each verse of which is like a medallion, giving a complete picture of some Indian scene; the "Kumára-sambhava," a poem on the Birth of Skanda, the god of war, of which part has been lost; the rest, edited by Stenzler, and recently translated into English verse by Mr. Griffiths. The "Śṛingára-tilaka," "Praśnottara-málá, Hásyárṇava," and "Śruta-bodha," are also ascribed to Kálidása. The "Nalodaya," attributed to him, is certainly the production of a later epoch.

I have to express my acknowledgements to Professor Johnson, who has assisted me in revising the proof-sheets of this volume, and has aided me by occasional suggestions. I have also to thank Dr. Max Müller for some information connected with the Vedas.

Every credit is due to Mr. Austin, of Hertford, for the spirited manner in which he has undertaken the printing and publication of this and other Oriental works, and spared neither trouble nor expense in carrying them through the press.

M. W.

East-India College,
July, 1853.

CORRECTIONS AND ADDITIONS.

Page 12, line 1, *for* सूतः *read* सूत

Page 21, line 3 of the first note, after 'distanced,' add: 'in good qualities, [in beauties].'

Page 31, line 8 from bottom, *for* 'opposition' *read* 'apposition.'

Page 41, line 2, *for* मन्त्वयध्वं, *read* मन्त्वयेथे

Page 55, line 6 from top, carry back the ै one letter, from क to ग्न

Page 89, line 4 from top, the *e* of *Śakuntalá-darśane* has dropped in part of the impression.

Page 91, line 14 from bottom, *for* 'venerable hermit,' *read* 'venerable parent.'

Page 113, note 2. With reference to this note, compare in Vikram., Act 1, *Chitralekhá-dwitiyám priya-sakhím Urvaśim gṛihítwá víśákhá-sahita iva bhagaván soma upasthitah sa rájarshih.*

Page 115, line 7 from top of the note, for *anatilulita* read *atilulita.*

Page 126, line 12 from bottom; after Raghu-vanśa, vi., 83, add: 'This is confirmed by Bhaṭṭi-Kávya, iv., 17, where the epithet *dwirada-násoráh* is applied to a female.

Page 179, line 18 from top, *for* 'Guhhyakas,' *read* 'Guhyakas.'

Page 223, line 2 from top, in a part of the impression the last syllable of *yama-sadanam* has dropped.

Page 249, note 1, add: Compare Vikram., Act 2, *anguli-swedena me lupyante 'ksharáni.*

Page 249, transpose the lines of the metre.

॥ अथ अभिज्ञानशकुन्तलं ॥

या सृष्टिः स्रष्टुर् आद्या वहति विधिहुतं या हविर् या च होत्री
ये द्वे कालं विधत्तः श्रुतिविषयगुणा या स्थिता व्याप्य विश्वं ।
यामुः आहुः सर्वभूतप्रकृतिरिति यया प्राणिनः प्राणवन्तः
प्रत्यक्षाभिः प्रपन्नस् तनुभिर् अवतु वस् ताभिर् अष्टाभिर् ईशः[1] ॥१॥

[1] '(That visible form) which (was) the first creation of the Creator [*i.e.*, water]; (that) which bears the oblation offered-according-to-scriptural-rule [*i.e.*, fire]; and (that) which (is) the offerer [*i.e.*, the officiating priest who offersthe oblation]; (those) two (visible forms) which define the time [*i.e.*, the Sun and Moon which cause day and night]; (that) which perpetually pervades all space, having [conveying] the quality (sound) perceptible by the ear [*i.e.*, æther]; (that) which they call the birth-place [womb, proximate cause] of all created-things [*i.e.*, the earth]; (that) by which living beings are furnished with breath [*i.e.*, the air]; endowed with [manifested in, known by] these eight visible forms, may Íśa [the supreme Lord] preserve you!' The play begins and ends with a prayer to Śiva: see the last note in this book. After every relative pronoun some case of *pratyakshá tanuh* must be supplied. *Srishtir ádyá*: see Manu i., 8—10, *apa eva sasarja ádau*, '(the creator) first created the waters.' *Vidhi-hutam*, i.e., *veda-vidhánena agnau kshiptam*: Ch. *Hotrí*, i.e., *díkshita-mayí tanuh*: K. *yajamána-rúpá tanuh*: Ch. 'the Bráhman who is qualified by initiation to offer the oblation.' *Kálam vidhattah* = *samayam kurutah*: Ch., = *srijatah*: Ś. Hence the Sun is called *divákara*, 'maker of the day;' and the moon, *niśákara*, 'maker of the night.' *Śruti*, etc.: the Hindús reckon five elements, viz., water, fire, æther, earth, and air. Æther [*ákáśa*] is held to be the vehicle of sound, or of that quality which is the object of perception to the ear: see Manu, i., 75, *Akáśasya śabdam gunam viduh*. *Vyápya sthitá*, i.e., 'keeps pervading.' Compare *vyápya sthitam rodasí*: Vikram. *Sthá* is joined with an indecl. part. to express continuity of action. *Víśwam* = *prapancham*: K. *Sarva-bhúta-prakritih*: so reads Kátavema followed by my own MS., and supported by Manu, ix., 37, *Iyam bhúmir bhútánám śáśwatí yonir uchyate*, 'this earth is called the pri-

Verse 1. The metre is Sragdhará (variety of Prakriti), in which there are twenty-one syllables to the half-line; each half-line being alike.

— — — — ⏑ — — | ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — | — ⏑ — — ⏑ — — ||

नान्द्यन्ते[1]

सूत्रधारः ॥ नेपथ्याभिमुखम्[2] अवलोक्य ॥ आर्ये । यदि नेपथ्यविधानम् अवसितं । तर्हीतस् तावद् आगम्यतां ।

meval womb [*yonih = káraṇam*: Kul.] of all created things' [such as trees, etc.: Kul.]. The other MSS. have *sarva-vija-prakṛitir. Prakṛitih = upádána-káraṇam*: K. = *utpatti-sthánam*: Ch. = *nidánam*: Ś. *Prapannah = upetah*: K. The Bengálí MSS. have *prasannas.* The worshippers of Śiva, who were Pantheists in the sense of believing that Śiva was himself all that exists as well as the cause of all that is, held that there were eight different manifestations of their god, called Rudras [or Rudra, Bhava, Sarva, Íśána, Paśupati, Bhíma, Ugra, Mahádeva] and that these had their types or representatives in the eight visible forms enumerated here. So the Vishṇu-Puráṇa as quoted by Śankara [p. 58, Wilson]—'Brahmá assigned to them their respective stations: water, the sun, earth, fire, air, æther, the officiating Bráhman [*díkshito bráhmaṇah*], and the moon; these are termed their visible forms [*tanavah*].' In the opening of Málavik., Śiva is said to uphold the universe by means of these forms, *ashṭábhir tanubhir bibhratah kṛitsnam jagadapi.* See also Kumára-s., iv., 76. Śankara, with far-fetched subtilty, points out how each of these types of Śiva is intended by the poet to typify events and circumstances in the life of Śakuntalá. Thus, *ya srishṭih*, etc. is compared with the sentiment in verse 43; and *ye dwe*, etc., is supposed to be significant of her two female friends.

[1] The opening benediction is called Nándí because it is supposed to rejoice the hearts of gods and men. *Deva-dwija-nṛipádinám áśirváda-paráyaṇá nandanty asyám surá yasmát tena nándí prakírtitá*: Ś. The Sútra-dhára was the manager [= *sthápaka*: Ś.] who held and regulated the thread of the drama, or who developed the thread of the plot. *Yena nartaníya-kathá-sútram prathamam súchyate*; *nanu sútra-pathaníyá nándí sútradhárasya cha páṭhávasarah pravéśánantaram*: Ś. He is otherwise, especially when not a Bráhman, called the Sthápaka, 'he who fixes or directs the action of the play;' *kávyártha-sthápanát*: Ch. *Sthápakah sútradhára-sadríśa-gunákárah*: Sáh.-darp., p. 137, l. 6. *Sútra-dhára-padena atra sthápako 'bhimatah sútra-dhára-samánákáratwát*: Ś. As to *nándyante*, see the note in page 7 of this book.

[2] 'Looking towards the tiring-room,' which was behind the stage, 'looking behind the scenes.' *Nepathyam = vyatiriktam yavanikántaritam varniká-*

नटी ॥ प्रविश्य ॥ अज्ज । दूअम्हि । आणवेदु अज्जो । को

नटी ॥ प्रविश्य ॥ आर्य । इयम् अस्मि । आज्ञापयतु आर्यः । को

णओ ओ अणुचिट्ठीअदुत्ति ।

नियोगो ऽनुष्ठीयतामिति[1] ।

सूत्रधारः । आर्ये । अभिरूपभूयिष्ठा[2] परिषद् इयं । अद्य खलु कालिदासग्रथितवस्तुना नवेनाभिज्ञानशकुन्तलाख्येन[3] नाटकेनोपस्था-

grahaṇadi-yogyam naṭa-varga-sthánam: K. = *bhúshaṇa-sthánam rangád vahih-stham*: Ch., Ś. In a Hindú theatre, a curtain [*apaṭi paṭa yavaniká*] suspended across the stage, answered all the purposes of scenes. Behind it there was the space or room called *nepathya*, where the decorations were kept, and where the actors attired themselves and remained in readiness before entering the stage; whither also they withdrew on leaving it. When an actor was to come on hurriedly, the stage-direction is *paṭákshepeṇa* or *apaṭikshepeṇa*, 'with a hurried toss of the curtain.' When he was to say something whilst hidden from the audience in this space behind the curtain, the direction is *nepathye* '(a voice) in the postscenium.' As to *nepathya-vidhánam* [= *prasádhana-kriyá*: Ś.], it may be translated, 'the act of decoration,' 'making the toilet,' or perhaps, 'the arrangements of the tiring-room.' *Nepathye yad vidhiyate tan nepathya-vidhánam.* Kátavema has *naipathya*. *Nepathyam vidhá* = *nepathyam rach* or *nepathyam kṛi*: Compare Ratn., p. 2. l. 16.

[1] The interrogative pronoun and *iti* show that the 'directa oratio' is here substituted for the 'obliqua.' *Iti* may be omitted, but is generally the sign of the direct form. In the 'obliqua oratio,' which the Hindús more rarely use, the relative pronouns and particles would be used without *iti*, thus, *ájnápayatu yo niyogo anushṭhiyatám.*

[2] 'For the most part (composed of) learned [educated] men.' The audience consisted chiefly of good judges, *cognoscenti.* [*abhirúpa* = *vidwas, paṇḍita*: K., Ch.] So *ráshṭram śúdra-bhúyishṭham*: Manu, viii., 22.

[3] 'With the new drama called "Token-Śakuntalá," or "Ring-(recognised) Śakuntalá."' *Abhijnána-śakuntalá* is an anomalous Tatpurusha compound [Lagh.-kaum., 994]; not one in which the terms are inverted, but one in which there is *uttara-pada-lopa* or *madhyama-pada-lopa*, 'elision of the second member.' On the authority of Chandra-śekhara, the second member to be supplied is *smṛitá*, 'recognized;' and *abhijnána* is 'the token of recognition—

तव्यम् अस्माभिः । तत् प्रतिपात्रम् आधीयतां यत्नः ।[1]

नटी । सुविहिदप्पओअदाए अज्जस्स ण किम्पि परिहाइस्सदि ।

नटी । सुविहितप्रयोगतया आर्यस्य न किमपि परिहास्यते ।[2]

सूत्रधारः । आर्ये । कथयामि ते भूतार्थं ।[3]

आपरितोषाद् विदुषां न साधु मन्ये प्रयोगविज्ञानं ।
बलवदपि शिक्षितानाम् आत्मन्यप्रत्ययं चेतः ॥ २ ॥[4]

नटी ॥ सविनयं ॥ एव्वं णेदं । अणन्तरकरणिज्जं दाव अज्जो

नटी ॥ सविनयं ॥ एवं त्विदं । अनन्तरकरणीयं तावद् आर्य

आणवेदु ।

आज्ञापयतु ।

the ring.' The compound will thus be equivalent to *abhijnána-smritá śakuntalá*, 'Śakuntalá recognized by the token.' So *śáka-párthiva*, 'the king of the era,' is equivalent to *śáka-priya-párthiva*, 'the king beloved by the era.'

[1] 'Therefore let care be applied by each to his own part or character,' 'let pains be taken by all in their several parts.' *Pratipátram* = *pátre pátre*: K. *Tat* = *tasmát*: K. So *sweshu stháneshu avahitair bhavitavyam*: Vikram., Act 1.

[2] 'By reason of your honour's good assignment of (the parts of) the play (to the several actors), nothing will be wanting;' *i.e.*, 'by reason of your skill in casting the characters, nothing is likely to go amiss in the acting;' or, 'by reason of (our) good acting nothing will be wanting to your honour;' or, 'by reason of your honour's (skill in the) management of the play,' etc. Such are the various interpretations of Káṭavema, Chandra-śekhara, and Śankara: the first seems preferable. So *yah prayogo bhavatishu nibaddhah*: Vikram., Act 2. [*prayogam nibandh* = *prayogam virach*: Schol.]

[3] *Bhútártham* = *satyam*: Ś. = *satyártham*: K., 'the real truth,' 'the true state of the case.'

[4] 'I do not consider skill-in-the-representation-of-plays to be good [perfect] until (it cause) the satisfaction of the learned (audience); the mind of those

---

Verse 2. Áryá or Gáthá, in which there are thirty instants (a short syllable containing one, and a long, two) in the first line, and twenty-seven in the second. Each foot must contain four instants, except the sixth of the second line, which contains one; and the line must be divided by a pause at the end of the third foot.

— ⏑ ⏑ | — — | ⏑ ⏑ — ‖ ⏑ — ⏑ | — — | ⏑ — ⏑ | — — | —
⏑ ⏑ ⏑ ⏑ | ⏑ — ⏑ | — — ‖ — — | — — | ⏑ | — — | —

सूत्रधारः । किम्_अन्यद् अस्याः परिषदः श्रुतिप्रसादनतः[1] ।

नटी । अध कदमं उण उदुं अधिकरिअ गादस्सं ।

नटी । अथ कतमं पुनर् ऋतुम्_अधिकृत्य[2] गास्यामि ।

सूत्रधारः । नन्विमम्_एव तावद् अचिरप्रवृत्तम् उपभोगक्षमं ग्रीष्मसमयम्_अधिकृत्य गीयतां । सम्प्रति हि

सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः ।
प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः[3] ॥ ३ ॥

नटी । तह ॥ इति गायति ॥

नटी । तथा ॥ इति गायति ॥

दूसीसिचुम्बिआइं भमरेहिं सुउमारकेसरसिहाइं ।
ईषदीषच्चुम्बितानि भ्रमरैः सुकुमारकेशरशिखानि[4] ।

even who are very well instructed has no confidence in itself.' *Balavad* = *sushṭhu*: Ch.

[1] Equal to *śravaṇendriya-tarpaṇát*: K. Some MSS. insert *sangítát karaṇiyam*.

[2] *Lit.*, 'having placed over,' 'having made the prominent subject.' Hence, *adhikṛitya* = *kṛite*, 'about,' 'concerning,' 'with reference to:' Páṇ., iv., 3, 87. So, in the next sentence: 'Assuredly let a song be sung concerning this very summer season, (so) suited to enjoyment, that has not long set in.' As to *nanu*, see Páṇ., viii., 1, 43.

[3] 'For now (are) the days, on-which-there-are-grateful-bathings-in-the-water (and) on-which-sylvan-breezes-are-fragrant-from-contact-with-the-trumpet-flower: (now are the days) on-which-sleep-is-easily-induced-in-very-shady-spots (and) which-are-delightful-at-their-close.' *Prachháya*, etc.; *prakṛishṭa-chháyá yatra tat sthánam prachháyam tasmin sulabhá nidrá yeshu te tathokṭáh*: K.: see p. 36, note 2 of this book. A short vowel is the substitute for the crude of a fem. noun, when compounded with such prepositions as *pra*, *ati*, etc.; thus *pragríva* from *grívá*; *atimála* from *málá*. See Lagh.-kaum., 1003. *Pariṇáma* = *viráma* = *sáyankála*, 'the evening:' K.

[4] 'Loving [amorous] fair-ones make ear-rings of the Śirísha-blossoms that-

Verse 3. Áryá or Gáthá. *See* Verse 2.

⏑ ⏑ ⏑ ⏑ | ⏑ – ⏑ | – – ‖ – ⏑ ⏑ | – – | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ – | –
– – | ⏑ ⏑ ⏑ ⏑ | – – ‖ ⏑ ⏑ – | ⏑ ⏑ – | ⏑ | ⏑ ⏑ – | –

ओदंसअन्ति दअमाणा पमदाओ सिरीसकुसुमाइं ॥

अवतंसयन्ति दयमानाः प्रमदाः शिरीषकुसुमानि ॥ ४ ॥

सूत्रधारः । आर्ये । साधु गीतं । अहो रागबद्धचित्तवृत्तिर् आलिखित इव सर्वतो रङ्गः[1]। तद् इदानीं कतमत् प्रकरणम् आश्रित्यैनम् आराधयामः ।

नटी । णं अज्जमिस्सेहिं पढमं एव्व आणत्तं अहिणवमउन्दलं

नटी । ननु आर्यमिश्रैः[2] प्रथमम् एव आज्ञप्तम् अभिज्ञानशकुन्तलं

णाम अपुव्वं णाडअं पओएण अधिकरीअदुत्ति ।

नाम अपूर्वं नाटकं प्रयोगेण अधिक्रियतामिति[3] ।

सूत्रधारः । आर्ये । सम्यग् अनुबोधितो ऽस्मि । अस्मिन् क्षणे विस्मृतं खलु मया । कुतः ।

are-very-gently-kissed by bees (and) the points-of-whose-filaments-are-very-delicate.' According to Śankara, *keśara* = *kinjalka*, and the whole compound is a Bahuvríhi, agreeing with *śiríśha-kusumáni*. There is an allusion to the blossoms of the Śiríśha being thus used in Megha-dúta, 67, *chárukarṇe śiríśham*; and Raghu-vanśa, xvi., 48, 61. Compare also *karṇa-śiríśha-rodhi*, at the end of Act 1. of this play; and Ritu-s., ii., 18, *kṛitávatansaih kusumaih*, etc.

[1] 'On every side, the audience, having all the feelings of its soul fixed on the melody, is as if formed into a picture;' *i.e.*, motionless or riveted with attention. *Álikhita* = *níschala*: K.; *ranga* applies to the audience as well as to the stage.

[2] 'By your reverence;' *árya-míśraih* is here an epithet of the manager; the respectful plural being used. In the Vikramorvaśí, *árya-vidagdha-míśráh*, 'respectable and intelligent persons,' occurs as an epithet of the audience. *Míśra*, 'mixed,' in a compound of this kind has the force of 'gentleman.'

[3] *Adhikṛiyatám* = *prakaṭi-kriyatám*: K., *i.e*, 'let it be made the subject of exhibition,' 'let it be brought prominently forward:' see p. 5, note 2. Some read *prayoge*: compare in Ratnávalí, p. 2, l. 15, *náṭiká prayogena náṭayitavyá*.

Verse 4. A variety of Áryá called Udgáthá or Gíti, used in Prákrit. It consists properly of four half-lines, containing eighteen instants in the fourth half-line as well as in the second (see Verse 69). But in this example the line is divided irregularly.

⏑ — ⏑ | ⏑ ⏑ — | — ⏑ ⏑ | — — ‖ ⏑ ⏑ — | ⏑ — ⏑ | ⏑ ⏑ — | —

— — | ⏑ — ⏑ | ⏑ ⏑ — | — ⏑ ⏑ | — — ‖ ⏑ — ⏑ | ⏑ ⏑ — | —

The first syllable of the second foot [chumbiá] is short by a license peculiar to Prákrit prosody. [See *Colebrooke's Essays*, vol. ii., p. 71, note.]

तवास्मि गीतरागेण हारिणा प्रसभं हृतः ।
एष राजेव दुष्यन्तः सारङ्गेणातिरंहसा[1] ॥ ५ ॥

॥ इति निष्क्रान्तौ ॥

॥ प्रस्तावना ॥

[1] In the Hindú drama every piece commences with a prologue, which is preceded by the Nándí, invoking the favour of some deity. Bharata says, *Sútradhárah paṭhen nándím madhyamam* [*prathamam*: Ch.] *swaram áśritah*, 'the Sútradhára may recite the Nándí in a tone neither high nor low.' The stage-manager was generally a Bráhman, and therefore qualified to recite the Nándí in his own person. He did so, however, as a Bráhman, and not in his character of Sútradhára, or manager, which he did not assume till he had concluded the Nándí. *Nándyante sútradhárah* is therefore equivalent to *nándím paṭhitwá sútradhároo vadati*. So Chandra-śekhara, *Nándí, etadante sútradhároo vadati, nándím paṭhitwá anyad vadati ityarthah*. Hence, the word *praviśya*, 'entering,' is not required; the reciter of the Nándí remaining on the stage in the character of manager. [*Iti nayena nándyante sútradhára-praveśo 'pástah*: Ch.] If, however, the manager happened not to be a Bráhman, he seems to have had no right to the title Sútradhára, nor to have been qualified to recite the Nándí, but in that case some Bráhman pronounced the blessing, and the Sthápaka then entered as Sútradhára. Such, at least, seems to be the meaning of Bharata's aphorism [*ranga-pújám vidháya ádau sútradhára vinirgate sthápakah praviśet paśchát sútradhára-gunákṛitih*] though all the extant plays make the Sútradhára first recite the benediction, and then carry on the dialogue. The Sáh.-darp., p. 137, has the following: *Idánim púrva-rangasya samyak-prayogábhávád eka eva sútradhárah sarvam proyojayati iti vyavahárah sa sthápakah*. The blessing is usually followed by some mention of the author of the piece, an appeal to the favour of the audience, and a short dialogue between the manager and one of the actors [*páripárświka*]. In the present play, the actress sings a song for the amusement of the audience; and in every case, the conclusion of the prelude prepares them for the entrance of one of the dramatis-personæ. Hence, the manager exclaims, 'I was forcibly carried away by the ravishing melody of thy song, like king Dushyanta here by the very fleet antelope.'

Verse 5. Śloka or Anushṭubh, consisting of four half-lines of eight syllables.

⏑ ⏑ ⏑ ⏑ | ⏑ – – ⏑ ‖ ⏑ ⏑ ⏑ ⏑ | ⏑ – ⏑ ⏑
⏑ ⏑ ⏑ ⏑ | ⏑ – – ⏑ ‖ ⏑ ⏑ ⏑ ⏑ | ⏑ – ⏑ ⏑

The first four syllables and the last of each half-line may be either long or short.

॥ अथ प्रथमो ऽङ्कः ॥

॥ ततः प्रविशति मृगानुसारी सशरचापहस्तो राजा रथेन सूतश्च ॥

सूतः ॥ राजानं मृगं चावलोक्य ॥ आयुष्मन्[1]।

कृष्णसारे ददच् चक्षुस् त्वयि चाधिज्यकार्मुके ।
मृगानुसारिणं साक्षात् पश्यामीव पिनाकिनं[2] ॥ ६ ॥

राजा । सूत दूरम् अमुना सारङ्गेण वयम् आकृष्टाः । अयं पुनर् इदानीमपि

ग्रीवाभङ्गाभिरामं मुहुर् अनुपतति स्यन्दने दत्तदृष्टिः
पश्चार्धेन प्रविष्टः शरपतनभयाद् भूयसा पूर्वकायं ।

1. ३ 'O long-lived one!' a respectful mode of addressing kings. Chandrasekhara quotes a verse of Bharata, *Vaded rájnim cha chetím cha bhavatíti vidúshakah, áyushman rathinam súto vriddham táteti chetarah.*

2. ३ 'Casting (my) eye on the black-antelope and on thee with-thy-strung-bow I behold, as is were, Śiva visibly present chasing the deer.' *Adhi-jya*, 'having the string [*jyá*] up;' at the end of the chase the bow would be *sithila-jya*: see verse 40. *Sa-jya* is used like *adhi-jya*. *Pinákin* is Śiva, armed with his bow or trident called *Pináka*. [So the bow of Vishnu has a name *Sárnga*, and that of Arjuna, *Gándiva*: Megh., 48, 50.] In illustration, Kátavema refers to Raghu-v., xi., 44, *Dhanuh, yena vrisha-dwajo vánam asrijad vidruta-kratu-mrigánusárinam.* Śiva, not being invited to Daksha's celebrated horse-sacrifice, was so indignant, that with his wife he suddenly presented himself, confounded the sacrifice, dispersed and mutilated the gods, and chasing Yajna, 'the lord of sacrifice,' who fled in the form of a fleet deer, overtook and decapitated him. The Váyu-Puráṇa makes Śiva create a manifestation of himself as a monstrous being named Víra-bhadra, who pursues Yajna in the form of a deer: see Vishṇu-Puráṇa, p. 65.

Verse 6. Śloka or Anushṭubh. *See* Verse 5.

दर्भैर् अर्द्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्त्मा
पश्योदग्रप्लुतत्वाद् वियति बहुतरं स्तोकम् उर्व्यां प्रयाति[1] ॥ ७ ॥
॥ सविस्मयं ॥ कथम् अनुपतत एव मे प्रयत्नप्रेक्षणीयः संवृत्तो ऽयं मृगः[2]
सूतः । आयुष्मन् । उत्खातिनी[3] भूमिरिति मया रश्मिसंयमनाद्
रथस्य मन्दीकृतो वेगः । तेन मृग एष विप्रकृष्टान्तरः[4] संवृत्तः । सम्प्रति
हि समदेशवर्तिनस् ते न दुरासदो भविष्यति ।
राजा । तेन हि मुच्यन्ताम् अभीशवः ।
सूतः । यथाज्ञापयत्यायुष्मान् ॥ रथवेगं निरूप्य[5] ॥ आयुष्मन् ।
पश्य पश्य ।

[1] 'There he is now, gracefully by the bending of his neck casting a glance ever and anon at the chariot which pursues him, by (the contraction of) the hinder half (of his body) repeatedly drawing himself into the fore (part of his) body through fear of the descent of the arrow; strewing the road with grass half-chewed which drops from his mouth kept open from exhaustion. See! by reason of his lofty boundings he goes chiefly in the air, and little on the ground.' *Pravishṭaḥ púrva-káyam* is equivalent to *pravishṭa-púrva-káyaḥ, lit.*, 'entering the fore part of his body,' a *Bahuvríhi* compound analogous to *datta-dṛishṭiḥ* and *kírṇa-vartmá*. In regard to the darbha or kuśa grass, see the note to verse 15.

[2] '[With surprize.] How now! the deer has become visible with difficulty [*lit.*, with effort] to me pursuing (him).'

[3] *Utkhátiní*, lit., 'full of trenches, excavations, or hollows;' *i.e.*, 'hilly,' 'undulating.' The deer when running in the hollow would be visible with difficulty.

[4] 'Separated by a longer interval' or 'distance.'

[5] The expressions *nirúpya* and *nátayitwá*, which occur so frequently in the stage-directions, are undoubtedly synonymous. They may both be translated by 'acting,' 'gesticulating,' 'exhibiting by gesticulation.' The properties and paraphernalia of the Hindú stage were as limited as the scenery; and though seats, thrones, weapons, and cars were certainly introduced, yet much

Verse 7. Sragdhará. (*See* Verse 1.)
— — — — ⏑ — — | ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ — | — ⏑ — — ⏑ — —

मुक्तेषु रश्मिषु निरायतपूर्वकाया
निष्कम्पचामरशिखा निभृतोर्द्धकर्णाः ।
आत्मोद्धतैरपि रजोभिर् अलङ्घनीया
धावन्त्यमी मृगजवाच्चमयेव रथ्याः[1] ॥ ८ ॥

had to be supplied by the imaginations of the spectators, assisted by the gesticulations of the actors. Thus, though the car of Dushyanta might have been represented on the stage, the horses would be left to the imagination, and the speed of the chariot would only be indicated by the gesticulations of the charioteer. In a subsequent part of this Act, Śakuntalá is pursued by a bee, which, by her gestures, she tries to beat off; but we are not to suppose that an artificial bee, suspended by an invisible wire, was brought upon the stage, as might be attempted in a modern theatre.

[1] 'The reins being loosed, these chariot-horses run along as if with impatience of the speed of the deer [*i.e.*, impatient or emulous of its speed], having the fore-part of their bodies well stretched out, having the chowrie which forms their crests motionless, having the upper [part of their] ears depressed [or bent backwards], not to be overtaken even by the dust raised by themselves.'—The *chámarí* or chowrie was formed of the white bushy tail of the Yak or Bos grunniens, and was used for whisking off flies; also as an emblem of princely rank. It was placed as an ornament between the ears of horses, like the plume of the war-horse of chivalry. The velocity of the chariot caused it to lose its play and appear fixed in one direction, like a flag borne rapidly against the wind. A similar idea occurs in the commencement of the Vikramorvaśí, *chitrárambha-viniśchalam haya-sirasi chámaram.* There is some difficulty in *nibhritorddhwa-karṇáh.* The commentators explain *nibhṛita* by *niśchala*, 'motionless.' This meaning is not supported by the dictionary, nor by any passage with which I am acquainted. The most usual sense of *nibhṛita* is 'secret,' 'modest,' 'humble,' 'low' [Gít. Gov. ii., 11; ii., 21. Hitop. *passim.*] Hence may easily flow the acceptation 'depressed,' 'bent down.' The ears of a horse while running at full speed are not exactly erect, but rather bent backwards so as to present the

Verse 8. Vasantatilaká (a variety of the Śakkarí *or* Śarkarí) containing fourteen syllables to the half-line, each half-line being alike.

— — ⏑ — ⏑ ⏑ ⏑ — ⏑ — ⏑ — — ||

राजा ॥ सहर्षं ॥ सत्यम् अतीत्य हरितो हरींश्च वर्तन्ते वाजिनः।[1]
तथा हि

यद् आलोके सूक्ष्मं व्रजति सहसा तद् विपुलतां
यद् अर्द्धे विच्छिन्नं भवति कृतसन्धानमिव तत्।
प्रकृत्या यद् वक्रं तदपि समरेखं नयनयोर्
न मे दूरे किञ्चित् क्षणमपि न पार्श्वे रथजवात्[2] ॥ ९ ॥

least resistance to the wind. This interpretation is confirmed by the reading of the Bengálí MSS., *chyuta-karṇa-bhanga*, 'having the flaccid part of the ear lowered;' but if the sense *niśchala* be insisted on, translate—'having the ears immovably erect.'

[1] 'Truly, the horses are [or appear as if] outstripping the horses of the Sun, and the horses of Indra,' *i.e.*, the speed of the chariot seems like that of the Wind and the Sun; for Indra, as god of the firmament presides over the forty-nine *maruts* or winds. Such seems to be the sense of the passage. *Harito* is taken by the commentators to be the genitive case of *harit*, 'the sun,' and *harín* as the acc. case plural of *hari*, 'a horse.' But the *cha* after *harín* indicates that both *harito* and *harín* are acc. cases after *atítya*. The interpretation I have given rests on the authority of the Ṛig-veda, where we find *harí* in the dual, and *harayah* and *haribhih* in the plural [I. 16, 1; 101, 10; 16, 4; 52, 8] for 'the horses of Indra;' and *haritah* in the plural for 'the seven horses of Súrya or the Sun' [I. 50, 8; 115, 4]. In the Nirukta [i. 15] the different vehicles of the gods are given, and among them *harí Indrasya, haritah ádityasya*. Hence Indra is called *hari-haya* or *hari-váhana* [Vikramorvaśí, Act 3], or in the Ṛig-veda, *hari-yojana*; and the Sun is called *haridáswa*. One of the names of the Sun is *saptáswa* 'having seven horses.' The Bengálí MSS. read *katham atítya hariṇam harayo*, etc., but the *harito harínścha* is supported by all the Devanágarí MSS., and by a parallel passage in the beginning of the Vikramorvaśí, *anena ratha-vegena vainateyam api ásádayeyam*.

[2] 'That which in my sight (appeared) minute suddenly attains magnitude;

Verse 9. Śikhariṇí (a variety of the Atyashṭi) containing seventeen syllables to the half-line, each half-line being alike.

⏑ – – – – – – | ⏑ ⏑ ⏑ ⏑ ⏑ – – ⏑ ⏑ ⏑ – ||

सूतः । पश्यैनं व्यापाद्यमानं ॥ इति शरसन्धानं नाटयति ॥

नेपथ्ये । भो भो राजन् । आश्रममृगो ऽयं न हन्तव्यो न हन्तव्यः ।

सूतः ॥ आकर्ण्यावलोक्य च ॥ आयुष्मन् । अस्य खलु ते बाणपथवर्तिनः कृष्णसारस्यान्तरे तपस्विन उपस्थिताः ।

राजा ॥ ससम्भ्रमं ॥ तेन हि प्रगृह्यन्तां वाजिनः ।

सूतः । तथा ॥ इति रथं स्थापयति ॥

॥ ततः प्रविश्यात्मनाद्वितीयो[1] वैखानसः ॥

वैखानसः ॥ हस्तम् उद्यम्य ॥ राजन् । आश्रममृगो ऽयं न हन्तव्यो न हन्तव्यः ।

that which was divided in half becomes as if united; that also which is by nature [really] crooked (appears) even-lined [straight] to my eyes. Nothing (seems) at a distance from me nor at my side even for a moment, by reason of the velocity of the chariot.' This is a method of describing great velocity of motion, which may be well appreciated by any one, in these days, who may have taken notice of the effect produced upon adjacent objects by an express railway speed of a mile a minute. A building which as seen in the distance has several divisions, seems to combine into one solid whole when we are suddenly brought to look at it from another point of view, its separate parts being hidden behind each other. Again, an object which has in reality a crooked or irregular outline when close to one's side, will assume more evenness and regularity of shape when we have left it at a distance.

[1] 'With himself as the third,' or 'with himself making the third,' *i.e.*, himself and two others. This is a remarkable compound not unusual in Sanskrit. Compare *Pándavá mátri-shashṭáh*, 'the Pándavas with their mother as the sixth,' *i.e.*, five persons, or six counting their mother. [Hid. i. 1, Bopp.] Again, *chháyá-dwitíyo Nalah*, 'Nala made two by his shadow,' 'umbra-geminatus' [Nala, Bopp, ch. v., 26.] Also, *adhíte chaturo vedán ákhyána-panchamán*, 'he reads the four Vedas with the ákhyánas as a fifth' [Nala, vi., 9]. A very similar idiom prevails in Greek, *αὐτὸς* being used after ordinal numbers to show that one person in conjunction with some others, whose number is less by one than the number mentioned, has

न खलु न खलु वाणः सन्निपात्यो ऽयम् अस्मिन्
मृदुनि मृगशरीरे पुष्पराशाव् इवाग्निः ।
क्व वत हरिणकानां जीवितं चातिलोलं
क्व च निशितनिपाताः वज्रसाराः शरास् ते[1] ॥ १० ॥

done something: thus, *πέμπτος αὐτὸς*, 'himself with four others.' [Thucydides, I. xlvi.] The *τρίτον ἡμιτάλαντον* 'two talents and a half,' and *ἕβδομον ἡμιτάλαντον* 'six talents and a half' of Herodotus [I. 15, 50] afford a further illustration of this idiom.

[1] 'Not indeed, not indeed must this arrow (of thine) be allowed to descend upon this tender body of the deer, like fire upon a heap of flowers. Where, forsooth, on the one hand [*cha*], is the very frail existence of fawns? and where, on the other, are thy sharp-falling adamantine shafts?' *i.e.*, Where is the suitability or congruity between the one and the other? What has one got to do with the other? How great a contrast or difference is there between the one and the other? Let not your shafts waste their strength upon an object so frail aud tender, but let them be directed towards a mark more fitted to prove their adamantine qualities. This repetition of *kwa* to express great contrast or unsuitability between two things is very remarkable. It is used by Kálidása again at the end of the second Act of this play, *kwa vayam*, etc.; also in the fifth verse of the Megha-dúta, thus,—'Where is a cloud which is a collection of vapour, fire, water, and wind? and where the meaning of messages to be received by intelligent mortals?' *i.e.*, Why deliver a message intended for intelligent human beings to a cloud? What possible connection can there be between objects whose nature is so different?—A very good example of this use of *kwa* also occurs in the second line of the Raghu-vańśa, 'Where is the race sprung from the sun? and where my scanty powers of mind? (In attempting the history of this race) I am foolishly about to cross the trackless ocean in a small boat.' This idiom is imitated in Telugu [see Morris' Selections, Story 39]: 'Where is the lake Mánasa? and where art thou?' *i.e.*, What hast thou to do with the lake Mánasa? What connection

---

Verse 10. Máliní *or* Máníní (a variety of Ati-Śakkarí *or* Ati-Śarkarí) containing fifteen syllables to the half-line, each half-line being alike.

⏑⏑⏑⏑⏑⏑— — | — ⏑ — — ⏑ — — ||

तत् साधु कृतसन्धानं प्रतिसंहर सायकं ।
आर्त्तत्राणाय वः शस्त्रं न प्रहर्तुम् अनागसि[1] ॥ ११ ॥
राजा । एष प्रतिसंहृतः ॥ इति यथोक्तं करोति ॥
वैखानसः । सदृशम् एतत् पुरुवंशप्रदीपस्य भवतः[2] ।

can there possibly be between you?—The majority of MSS. read *pushpa-rásau*: I cannot agree in preferring *túla-rásau*, for the very reason that cotton is more susceptible of fire than flowers, and there would be less of incongruity in throwing fire upon the former than upon the latter.

[1] 'Therefore replace (in the quiver) your well-aimed [*lit.*, well fitted to the bow], arrow. Your weapon is for the deliverance of the distressed, not to inflict a wound on the innocent.' *Sandhá* is properly 'to unite or fix an arrow to a bow,' hence 'to take aim' [Draup. har., 149]; and *sandhánam*, 'the act of taking aim.' *Prahartum* is here used where *praharaṇaya* might be expected, but the infinitive is interchangeable with the dative, and generally has the force of that case.

[2] 'This is worthy of your honour, who art the light of the race of Puru,' *i.e.*, an illustrious descendant of Puru. Compare in the beginning of the Vikramorvaśí, *sadṛiśam idam soma-vansa-sambhavasya*. In English we have the same idiom, 'this is just like [*i.e.*, worthy of] one born in the Lunar race.' The two great lines or dynasties of kings according to Hindú mythology were the Solar and the Lunar. The Solar begins with Ikshwáku the son of Vaivaswata, the son of Vivaswat, or the Sun, and is carried on through Kakutstha, Dilípa, Raghu, Aja, and Daśaratha, to his son the great Ráma-chandra, hero of the Rámáyaṇa. Under the Lunar come Puru and Dushyanta, and some of the most celebrated heroes and demi-gods, as—1. Soma; 2. his son, Budha; 3. his son, Purúravas; 4. his son, Áyus; 5. his son, Nahusha; 6. his son, Yayáti; 7. his sons, Puru and Yadu. From Puru were descended Tansu, Anila, Dushyanta and Bharata. From his brother Yadu came Satwata, Śura, Vasudeva, and his sons Balaráma and Krishṇa. From Bharata the son of Dushyanta and descendant of Puru, came after a time Ajamídha, Samvaraṇa, Kuru, Sántanu, Bhíshma, and Krishṇadwaipáyana or Vyása. The latter was the father of Dhrita-

---

Verse 11. Śloka *or* Anushṭubh. *(See* Verse 5.)

जन्म यस्य पुरोर् वंशे युक्तरूपम् इदं तव ।
पुत्रम् एवं गुणोपेतं चक्रवर्तिनम्[1] आप्नुहि ॥ १२ ॥

इतरौ ॥ वाङ्म उद्यस्य ॥ सर्वथा चक्रवर्तिनं पुत्रम् आप्नुहि ।

राजा ॥ सप्रणामं ॥ प्रतिगृह्णीतं[2] ।

वैखानसः । राजन् । समिदाहरणाय[3] प्रस्थिता वयं । एष खलु कण्वस्य महर्षेर् उपमालिनीतीरम् आश्रमो दृश्यते । न चेद् अन्यकार्यातिपातम्[4] तत् प्रविश्य प्रतिगृह्यताम् आतिथेयः सत्कारः । अपि च

ráshtra and Páṇḍu. The quarrels of the hundred sons of Dhritaráshtra with their cousins the five sons of Páṇḍu (all of them being thus descended from Kuru and Puru) form the subject of the Mahábhárata, the great poem said to have been written by the father of Páṇḍu and recited to his great-great-grandson Janamejaya. These two separate lines were, however, occasionally intermixed by marriage, and a cross occurs at the very beginning, by the marriage of Iláa, daughter of Vaivaswata, with Budha. Paraśu-ráma, as a Bráhman, belonged to neither dynasty, but was connected with the Solar on his mother's side: he is said to have destroyed the whole Kshatriya race (see the note to verse 22).

[1] A *chakravarti*, an universal emperor, a monarch reigning over a *chakra*, or country reaching from sea to sea. According to the Vishṇu-Puráṇa, a *chakravarti* is one in whose hand the *chakra*, or discus of Vishṇu, is delineated. There have been twelve of these emperors, commencing with Bharata, the son of Dushyanta.

[2] This is the usual exclamation which serves to ratify any auspicious prayer or prophecy uttered by a Bráhman. *Bráhmaṇa-vachas* may be supplied; 'the word of a Bráhman is accepted.' See the same phrase in the Vikramorvaśí, Act 2.

[3] Compare Raghu-vanśa, xiv., 70; i. 49.

[4] 'If it be not (the cause of) the neglect of any other duty,' or 'if it does not interfere with the discharge of any other duty.'

Verse 12. Śloka *or* Anushṭubh. *(See* Verse 5.)

रम्यास् तपोधनानां प्रतिहतविघ्नाः क्रियाः समवलोक्य ।
ज्ञास्यसि कियद् भुजो मे रक्षति मौर्वीकिणाङ्क दृतिं[1] ॥ १३ ॥

राजा । अपि सन्निहितो ऽत्र कुलपतिः ।

वैखानसः । इदानीम् एव दुहितरं शकुन्तलाम् अतिथिसत्काराय नियुज्य दैवम् अस्याः प्रतिकूलं शमयितुं सोमतीर्थं[2] गतः ।

राजा । भवतु । तां द्रक्ष्यामि । सा खलु विदितभक्तिं मां महर्षेः करिष्यति ।

वैखानसः । साधयामस् तावत् ॥ इति सशिष्यो निष्क्रान्तः ॥

[1] 'Beholding the pleasing rites of the hermits, all the hindrances to which are warded off (by you), you will think to yourself, how much this arm of mine, marked with the scar of the bow-string, defends!' *Tapo-dhana* 'a devotee,' or one rich in devotion. A parallel passage occurs in Raghu-vanśa, xviii., 47, 'the earth was preserved by his arm, though without the mark of the scar formed by the bow-string' *(abaddha-maurvi-kiṇa-lāñchhanena)*. The ancient Hindús extracted from the leaves of the Múrvá plant (Aletris) very tough, elastic threads, with which they made their bow-strings [*maurvi*], and which for that reason, were ordained by Manu to form the girdle or zone of the military or Kshatriya class. Manu, II., 42.

[2] *Soma-tirtha* is a place of pilgrimage in the West of India, on the coast of Guzerat, near the temple of Somanáth. It is also called Prabhása. The fable is that Soma, or the Moon, was here cured of the consumption brought upon him by the imprecation of Daksha, his father-in-law [Mahábhárata, vol. iii., p. 249; Vishṇu Puráṇa, p. 561.] A *tirtha* is a place of pilgrimage, generally fixed on the bank of some sacred stream, especially the Ganges; or in the vicinity of some holy spring. The word is derived from *tṛi*, 'to cross,' or 'pass over,' implying that the stream has to be passed through, either for the washing away of sin, or for extrication from some difficulty or adverse destiny. Thousands of devotees still flock to the most celebrated *tirthas*, Benares, Haridwár, etc.

Verse 13. Aryá *or* Gáthá. *(See* Verse 2.)

– – | ⏑ – ⏑ | – – ‖ ⏑ ⏑ ⏑ ⏑ | – – | ⏑ – ⏑ | ⏑ ⏑ – | –
– ⏑ ⏑ | ⏑ – ⏑ | – – ‖ – ⏑ ⏑ | – – | ⏑ | – ⏑ ⏑ | ⏑

राजा । सूत । चोदयाश्वान् । पुण्याश्रमदर्शनेन तावद् आत्मानं पुनीमहे ।

सूतः । यद् आज्ञापयत्यायुष्मान् ॥ इति भूयो रथवेगं निरूपयति ॥

राजा ॥ समन्ताद् अवलोक्य ॥ सूत । अकथितो ऽपि ज्ञायत एव यथायम् आभोगस्[1] तपोवनस्येति ।

सूतः । कथमिव ।

राजा । किं न पश्यति भवान् । दृश्यन्ते[2] हि

नीवाराः शुकगर्भकोटरमुखभ्रष्टास् तरूणाम् अधः

[1] The sense of *ábhoga* which is required here, has not been fixed in the dictionary. The commentators explain it by *vistára*, 'extension,' 'breadth,' 'amplitude.' One of them [Kátavema] gives an additional synonym, *paripúrnatá*, 'fulness,' 'completion,' 'satiety.' Śankara, in explaining the word *pariṇáha* in the sense of 'circumference,' gives *ábhoga* as a synonym. *Ábhoga* occurs in the Megha-dúta [verse 90] in the compound *gaṇḍábhoga* which is explained by *kapola-maṇḍalam*, 'the orb or circumference of the cheek;' and by *gaṇḍa-sthalam*, 'the region or neighbourhood of the cheek'. In Wilson's Dictionary *stanábhoga* occurs, and is said to mean 'a man with a round or full breast.' In Śankara's Commentary this very compound is used for 'fulness or roundness of breast.' Doubtless, the first meaning of *ábhoga* is 'enjoyment,' or *(adhikaraṇe)* 'the place or seat of enjoyment;' thence it passes into the sense 'fulness;' thence into 'roundness,' circumference;' and thence into 'circuit,' 'surrounding district,' 'region,' etc. Hence, it is clear that *ábhoga* must here mean 'the land stretching out in the neighbourhood of the sacred grove,' 'the district, grounds, or region surrounding it,' 'the domain or demesne.' Translate, 'Even without being told, it may be known indeed that this is the circuit [domain] of the sacred grove;' or 'that here (begins) the expanse [area] of the sacred grove;' or 'that these are the grounds of the sacred grove.'

[2] 'For here are the (grains of) wild-rice beneath the trees, fallen from the mouths [openings] of the hollow-trunks [*koṭara*] filled with parrots; in other places the polished stones (used) for bruising the fruit of the *Ingudi* are plainly observed; the fawns too with undeviating step [*i.e.*, not starting

13

स्निग्धाः क्वचिद् इङ्गुदीफलभिदः सूच्यन्त एवोपलाः ।
विश्वासोपगमाद् अभिन्नगतयः शब्दं सहन्ते मृगास्
तोयाधारपथाश्च वल्कलशिखानिष्यन्दरेखाङ्किताः ॥ १४ ॥

अपिच । कुल्याम्भोभिः पवनचपलैः शाखिनो धौतमूला
भिन्नो रागः किसलयरुचाम् आज्यधूमोद्गमेन ।
एते चार्वाग् उपवनभुवि च्छिन्नदर्भाङ्कुरायां
नष्टाशङ्का हरिणशिशवो मन्दमन्दं चरन्ति[1] ॥ १५ ॥

aside] from having acquired confidence, bear the sound (of the voice); and the paths of the reservoirs are marked with lines by the drippings from the ends of the bark-clothes.' *Mukha* may be used for the mouth or opening of anything, as the hollow of a tree. *Garbha*, as the last member of a compound, often denotes 'filled with,' as *chúrṇa-garbhá nádíh*, 'a tube filled with powder.' The *Ingudí*, commonly called *Ingua* or *Jiyaputa*, is a tree from the fruit of which necklaces were made of a supposed prolific efficacy; whence the botanical name *Nagelia putran-jiva* or *jiva-putraka* [Rox.] In the Raghu-vanśa (xiv., 81) there is an allusion to the fruit being used by hermits to supply oil for lamps, and in Act 2. to its furnishing them with ointment. The synonym for the tree in the Amara-kosha is *tápasa-taru*, 'the anchorite's tree.' Śankara calls it *muni-pádapa*. *Abhinna-gati* may also be translated 'not running away,' literally, 'not going apart or in a different direction.' Kátavema explains it by *avihata-gati*, 'not interrupted in their walk.' This meaning at least is suggested by *abhinna-swara*, 'one who does not hesitate in speaking.' The sense of the last line is settled by a passage at the end of this act, where the dust is described as falling 'on the bark dresses, moist with water, hung up (to dry) on the branches of trees [*vitapa-vishakta-jalárdra-valkaleshu*]. In carrying these dresses from the reservoir to the trees, a line would be formed by the drippings from the corners. [*śikhá* = *anchala* Schol.]

[1] 'The trees have their roots washed by the waters of canals, tremulous

---

Verse 14. Śárdúlavikríḍita (variety of Atidhriti) containing nineteen syllables to the half-line, each half-line being alike.

— — — ◡ ◡ — ◡ — ◡ ◡ ◡ — | — — ◡ — — ◡ — ||

Verse 15. Mandákránta (variety of Atyashṭi) containing seventeen syllables to the half-line, each half-line being alike. This is the metre of the Megha-dúta.

— — — — | ◡ ◡ ◡ ◡ ◡ — | — ◡ — — ◡ — ◡ ||

सूतः । सर्वम् उपपन्नं ।

राजा ॥ स्तोकम् अन्तरं गत्वा ॥ तपोवनवासिनाम् उपरोधो मा भूत् । अत्रैव तावद् रथं स्थापय । यावद् अवतरामि ।

सूतः । धृताः प्रग्रहाः । अवतरत्वायुष्मान् ।

राजा ॥ अवतीर्य ॥ सूत । विनीतवेषेण[1] प्रवेष्टव्यानि तपोवनानि नाम । इदं तावद् गृह्यतां ॥ इति सूतस्याभरणानि धनुश्चोपनीय अर्पयति ॥ सूत । यावद् अहम् आश्रमवासिनः प्रत्यवेक्ष्योपावर्ते । तावद् आर्द्रपृष्ठाः क्रियन्तां वाजिनः[2] ।

in the wind; the tint of (those trees which are) bright with fresh-sprouts is diversified [partially obscured] by the rising of the smoke of the clarified butter (burnt in oblations); and in front, these young fawns, free from timidity, leisurely graze on the lawn of the garden, where the stalks of *darbha*-grass have been mown.' The Commentators explain *bhinna*, by *anyathá-bhúta*, 'altered,' 'made different;' but it may also mean 'broken,' 'interrupted,' 'partially obscured.' *Arvák* = *agratas* 'in front,' 'near.' *Darbha* is another name for *kuśa* or sacrificial grass *(Poa cynosuroides)*. This was the sacred plant or holy grass among the Hindús, as was verbena among the Romans. In preparing the ground for a sacrifice it was necessary to strew it with the blades of this grass. The officiating Bráhmans were purified by sitting on it, and by rubbing it between their hands. Its sanctifying qualities were very various, see Manu, ii., 43, 75, 182; iii., 208, 223, 255, 256; iv., 36; v., 115; xi., 149; and Vishnu Purána, p. 106. The leaves of this grass are very long, with tapering points of which the extreme acuteness is proverbial among the Hindús; whence the expression *kuśágra-buddhi* [Raghu-vanśa, v., 4] 'a person whose intellects are as sharp as the point of a kuśa-leaf.' Sir W. Jones quotes a passage from the Atharva-veda, in which this grass is addressed as a god. 'Thee, O Darbha! the learned proclaim a divinity, not subject to age or death; thee they call the armour of Indra, the preserver of regions, the destroyer of enemies,' etc. vol. v., p. 79. According to the Commentators this verse and the last afford an example of the *anumánálankára*, or figure called 'Inference.'

[1] Compare Manu, viii., 2.

[2] Literally, 'let the horses be made wet-backed,' *i.e.*, let them be watered

सूतः । तथा ॥ इति निष्क्रान्तः ॥

राजा ॥ परिक्रम्यावलोक्य च ॥ इदम् आश्रमद्वारं । यावत् प्रविशामि ॥ प्रविश्य निमित्तं[1] सूचयन् ॥

शान्तम् इदम् आश्रमपदं स्फुरति च बाहुः कुतः फलम् इहास्य ।
अथवा भवितव्यानां द्वाराणि भवन्ति सर्वत्र[2] ॥ १६ ॥

नेपथ्ये । इदो इदो सखीओ ।

नेपथ्ये । इत इतः सख्यौ ।

राजा ॥ कर्णं दत्त्वा ॥ अये । दक्षिणेन[3] वृक्षवाटिकाम् आलाप इव श्रूयते । यावद् अत्र गच्छामि ॥ परिक्रम्यावलोक्य च ॥ अये । एताः तपस्विकन्यकाः स्वप्रमाणानुरूपैः सेचनघटैर्[4] बालपादपेभ्यः पयो दातुम् इत एवाभिवर्तन्ते ॥ निरूप्य ॥ अहो मधुरम् आसां दर्शनं ।

and refreshed. Let their fatigue be removed by giving them water and by rubbing their backs. [Śankara.]

[1] 'Acting an omen,' or 'acting as if he observed an omen,' literally, 'manifesting a sign.' *Nimittam* is any omen or sign, such as the throbbing of the arm or eyelid. If this was felt on the right side it was a good omen in men; if on the left, a bad omen. The reverse was true of women.

[2] 'This hermitage is tranquil, [*i.e.*, a peaceful spot, undisturbed by passion or emotion] and yet my arm throbs; whence can there be any result of this in such a place? But yet the gates of destiny are everywhere.' A quivering sensation in the right arm was supposed to prognosticate union with a beautiful woman. See Raghu-vaṅśa, xii., 90. Bhaṭṭi, i., 27. Vikramorvaśí. Act 2.

[3] 'To the right of the grove of trees.' *Dakshiṇena* governs the acc. case as well as the genitive. See Páṇini, ii., 3, 31; and v., 3, 35.

[4] 'With watering-pots (of a size) proportioned to their strength,' or 'with watering-pots suited to their size,' *i.e.*, not too large for a woman to carry.

Verse 16. Áryá *or* Gáthá. *(See* Verse 2.)

— ⏑ ⏑ | ⏑ — ⏑ | ⏑ ⏑ — ‖ ⏑ ⏑ ⏑ ⏑ | — — | ⏑ — ⏑ | ⏑ ⏑ — | ⏑
⏑ ⏑ — | ⏑ ⏑ — | — — ‖ — — | ⏑ ⏑ — | ⏑ | — — | ⏑

शुद्धान्तदुर्लभम् इदं वपुर् आश्रमवासिनो यदि जनस्य ।
दूरीकृताः खलु गुणैर् उद्यानलता वनलताभिः ॥ १७ ॥[1]
यावद् इमां कायाम् आश्रित्य प्रतिपालयामि ॥ इति विलोकयन् स्थितः ॥

॥ ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला ॥[2]

शकुन्तला । इदो इदो सहीओ ।

शकुन्तला । इत इतः सख्यौ ।

अनसूया । हला सउन्दले । तुवत्तो वि तादकस्सवस्स अस्समं

अनसूया । हला शकुन्तले । त्वत्तो ऽपि तातकाश्यपस्य आश्रम

रुक्खआ पिअदरेत्ति तक्केमि । जेण णोमालिआकुसुमपेलवावि

वृक्षाः प्रियतरा इति तर्कयामि । येन नवमालिकाकुसुमपेलवापि[3]

तुमं एदाणं आलवालपूरणे णिउत्ता ।

त्वम् एतेषाम् आलवालपूरणे नियुक्ता ।[4]

[1] 'If this (beautiful) figure of people living in a hermitage is rarely met with [or difficult to be found] in the inner apartments of palaces [*i.e.*, in harams], then indeed the shrubs of the garden are distanced [left behind, surpassed] by the (wild) shrubs of the forest.' Sir W. Jones translates, 'the garden-flowers must make room for the blossoms of the forest, which excel them in colour and fragrance.' The *Śuddhánta* is the *antahpura* or 'inner suite of apartments, appropriated to women;' called also the *avarodha* or 'private quarter,' shut out from the rest of the house and strictly guarded. *Haram* is the equivalent Arabic word.

[2] 'Occupied in the manner described.' An elegant Bahuvríhi compound.

[3] *Málikà* or *mallikà* is a kind of double jasmine with large flowers, sometimes called 'Arabian jasmine' *(Jasminum zambac)*; from its delicious perfume, and abundant nectar, much frequented by bees. See Raghuvanśa, xvi., 47.

[4] *Álavála*, 'the basin for water round the root of a tree.' [Raghu-vanśa, i., 51.] See also Vikramorvaśí, end of Act 2 [*taror múlálaválam.*]

Verse 17. Áryá *or* Gáthá. (*See* Verse 2.)

— — | ⏑ — ⏑ | ⏑ ⏑ — ‖ ⏑ ⏑ — | ⏑ ⏑ — | ⏑ — ⏑ | ⏑ ⏑ — | ⏑
— — | ⏑ — ⏑ | ⏑ ⏑ — ‖ — — | ⏑ ⏑ — | ⏑ | ⏑ ⏑ — | —

शकुन्तला । हला अणसूए । ण केवलं तादणिओओ एव्व । अत्थि
शकुन्तला । हला अनसूये । न केवलं तातनियोग एव । अस्ति
मे सोदरसिणेहोवि एदेसु ॥ इति वृत्तमेचनं निरूपयति ॥
मे सोदरस्नेहोऽपि एतेषु ॥ इति वृत्तमेचनं निरूपयति ॥

राजा । कथम् इयं सा कण्वदुहिता । असाधुदर्शी खलु तत्रभवान्
काश्यपः । य इमाम् आश्रमधर्मे नियुंक्ते[1] ।

इदं किलाव्याजमनोहरं वपुः
तपःक्षमं साधयितुं य इच्छति ।
ध्रुवं स नीलोत्पलपत्रधारया
शमीलतां छेत्तुम् ऋषिर् व्यवस्यति[2] ॥ १८ ॥

भवतु । पादपान्तरित एव विश्वस्तां तावद् एनां पश्यामि ॥ इति तथा
करोति ॥

[1] 'Truly his reverence Káśyapa is (a man) of little discrimination, inasmuch as he appoints her to the duties [manner of life] of the hermitage [*i.e.*, imposes upon her a hermitage-life; a mode of life such as is usual in a hermitage].' The sage Kanwa is here called 'a descendant of Kaśyapa.' As a sage and Bráhman he might especially claim this celebrated personage as his progenitor; but Kaśyapa, who was the son of Maríchi [who was the son of Brahmá, and one of the seven Prajápatis] was a progenitor on rather a magnificent scale, as he is considered to have been the father of the gods, demons, man, fish, reptiles, and all animals, by Aditi, and twelve other daughters of Daksha. He is supposed by some to be a personification of the race who took refuge in the central Asiatic chain, in which traces of his name may be found, as Koh-kas (or Caucasus), the Caspian, Cashmir, etc. [Wilson's Hindú Theatre, vol. ii., p. 12.]

[2] 'The sage who expects to make this artlessly-charming form capable of (enduring) penance, certainly attempts to cut a branch of the hard śamí wood with the edge of the blue lotus-leaf.' *Avyája-manoharam* 'that which

Verse 18. Vansasthavila (variety of Jagatí) containing twelve syllables to the half-line, each half-line being alike.

⏑ – ⏑ – – ⏑ – ⏑ – – ⏑ – ॥

सकुन्तला । सहि अणसूए । अदिपिणद्धेण वक्कलेण पिअंवदाए
शकुन्तला । सखि अनसूये । अतिपिनद्धेन वल्कलेन प्रियंवदया
णिअन्तिदम्हि । सिढिलेहि दाव णं ।
नियन्त्रितास्मि । शिथिलय तावद् एनं ।
अनसूया । तह ॥ इति शिथिलयति ॥
अनसूया । तथा ॥ इति शिथिलयति ॥
प्रियंवदा ॥ सहासं ॥ एत्थ पओहरवित्थारइत्तअं अत्तणो जोव्वणं
प्रियंवदा ॥ सहासं ॥ अत्र पयोधरविस्तारयितृकं आत्मनो यौवनम्
उवालहह । मं किं उवालभेसि ।
उपालभस्व । मां किम् उपालभसे ।
राजा । सम्यग् इयम् आह । 7

इदम् उपहितसूक्ष्मग्रन्थिना स्कन्धदेशे
स्तनयुगपरिणाहाच्छादिना वल्कलेन ।
वपुर् अभिनवम् अस्याः पुष्यति स्वां न शोभां
कुसुमम् इव पिनद्धं पाण्डुपत्रोदरेण ॥ १९ ॥

captivates without art or ornament,' 'naturally beautiful.' For an account of the different orders of Rishis or sages, see the word 'saint' in the English and Sanskrit Dictionary. The *śamí* tree is a kind of acacia *(acacia suma)*, the wood of which is very hard, and supposed by the Hindús to contain fire. [*Śamí abhyantara-lína-pávaká*, Raghu-vanśa, iii., 9. See also Manu, viii., 247.] The Hindús employ it to kindle their sacred fire by rubbing two dried pieces together. The legend is that Purúravas generated primeval fire, by rubbing together two branches of the Śamí and Aswattha tree. [Wilson's Hindú Theatre, p. 190.]

[1] 'This blooming [or youthful] body of hers, by (reason of) the bark dress fastened with delicate knots upon her shoulder (and) covering the orbs of her two breasts, does not exhibit (the fulness of) its own charms, like a flower enveloped by a calyx of brown leaves.' The first meaning of *push*,

Verse 19. Máliní *or* Máníní (variety of Ati-Śakkarí.) *See* Verse 10.

अथवा कामम् अननुरूपम् अस्या वपुषो वल्कलं। न पुनर् अलङ्कारश्रियं न पुष्यति[1]। कुतः।

सरसिजम् अनुविद्धं शैवलेनापि रम्यं
मलिनम् अपि हिमांशोर् लक्ष्म लक्ष्मीं तनोति।
इयम् अधिकमनोज्ञा वल्कलेनापि तन्वी
किमिव हि मधुराणां मण्डनं नाकृतीनां[2] ॥ २० ॥

like *bhṛi*, is 'to nourish, or be nourished.' Thence, like *bhṛi*, it passes into the sense of 'maintain,' 'support,' 'bear;' and thence into that of 'possess,' 'enjoy,' 'exhibit,' 'make to appear.' In these last senses it may be used actively, though in the 4th conjugation. [See Manu, ix., 37. Rámáyana, ii., 94, 10. Raghu-vanśa, xvi., 58. Mahábhárata, vol. ii., p. 186, 2607.] It is curious that our English word *exhibition* may have the sense of 'maintenance'(Cf. Latin *exhibeo*). Two Bombay MSS. read *swám abhikhyám* instead of *swám na śobhám*: the meaning would then be 'maintains its own beauty' [*abhikyá* is so used, Raghu-vanśa, i., 46]; and this reading would be more consistent with what follows, but by the next word *athavá*, as the Commentators observe, *swoktam ákshipati*, he corrects his previous remark.

[1] 'Or rather, granted that the bark-dress be ill suited to her figure, yet it does not not [*i.e.*, it really does] possess the charm of an embellishment;' or less literally, 'it really does act as an embellishment to set off the beauty of her person.' This is not the only instance to be found in Kálidása of two negatives employed to strengthen an affirmative. See Megha-dúta, 106.

[2] 'The lotus, though intertwined [or overspread] with the śaivala is charming; the speck, though dark, heightens [*lit.*, extends] the beauty of the moon; this graceful one even with her bark-dress is more lovely; for what is not an embellishment of sweet forms? [*i.e.*, everything serves as an ornament to heighten the beauty of a figure which is naturally beautiful.'] *Sarasi-jam*, lit., 'that which is born in a pool,' a name applicable to any aquatic plant, but especially to the different kinds of lotus (*Nelumbium* or *Nymphæa*). This beautiful plant—the varieties of which, blue, white, and red, are numerous, bears some resemblance to our water-lily. It is as

---

Verse 20. Máliní *or* Máníní (variety of Ati-Śakkarí.) *See* Verse 10.

शकुन्तला ॥ अयतो ऽवलोक्य ॥ एसो वादेरिदपल्लवङ्गुलीहिं तुव-

शकुन्तला ॥ अग्रतो ऽवलोक्य ॥ एष वातेरितपल्लवाङ्गुलीभिस् त्वर-
रेदि विअ मं केसररुक्खओ । जाव णं सम्भावेमि ॥ इति परिक्रामति ॥

यति दव मां केशरवृक्षकः । यावद् एनं सम्भावयामि[1] ॥ इति परिक्रामति ॥
प्रियंवदा । हला सउन्दले । एत्थ एव्व दाव मुहुत्तअं चिट्ठ ।

प्रियंवदा । हला शकुन्तले । अत्र एव तावन् मुहूर्तं तिष्ठ ।

favourite a subject of allusion and comparison with the Hindú poets, as the rose with the Persian. It is often figuratively used to express beauty, as 'lotus-face,' or the 'lotus of the face,' 'lotus-hands,' 'lotus-feet' [Gít. Gov. *passim*]. It is also used by women as an ornament [Act 3. of this play], and as a cooling remedy [Ratnávalí, Act 2.] The Śaivala (Vallisneria) is an aquatic plant which spreads itself over ponds, and interweaves itself with the lotus. The interlacing of its stalks is compared in the Śringára-tilaka (verse i.) to braided hair (*dhammilla*). See Sir W. Jones' Works, vol. iv., p. 113. The spots on the moon were thought to resemble those on an antelope, and hence one of the moon's names, *harina-kalanka* 'deer-spotted.'

The following verse, which is found in the Bengálí MSS. immediately after verse 20, and has been adopted by the Calcutta edition, is omitted in all the Devanágarí MSS., and in the commentaries of Śankara and Káṭavema. It is probably spurious, as it repeats the same sentiment with much harshness and some obscurity of expression :—

कठिनमपि मृगाक्ष्या वल्कलं कान्तरूपं
न मनसि रुचिभङ्गं खल्वम् आधादधाति ।
विकचसरसिजायाः श्लोकनिर्मुक्तकण्ठं
निजम् इव कमलिन्याः कर्कशं वृन्तजालं ॥

'The bark-dress though rough, is beautiful on this fawn-eyed one. It does not in one's mind cause the slightest impairment of her beauty [or, of my liking for her]; just as its own rough tissue of stalks on the lotus-bed whose lotuses have expanded, so as slightly to release the neck-of-the-flower' [*i.e.*, the pedicle, or that part of the stalk immediately under the flower].

[1] 'This Keśara-tree, with its fingers of young shoots set in motion by the wind bids me hasten as it were (towards it). I will just go and pay my

शकुन्तला । किंनिमित्तं

शकुन्तला । किन्निमित्तं

प्रियंवदा । जाव तुए उवगदाए लदासणाहो विअ अअं

प्रियंवदा । यावत् त्वया उपगतया लतासनाथ इव अयं

केसरवच्छओ पडिभादि ।

केशरवृक्षकः प्रतिभाति ।

respects to it.' The Keśara-tree [*Mimusops elengi*] is the same as the Bakula or Vakula, frequent mention of which is made in some of the Puráṇas, and in the Ratnávalí [Act 3.]. It bears a strong-smelling flower, which, according to Sir W. Jones, is even placed among the flowers of the Hindú paradise. The tree is very ornamental in pleasure-grounds. *Sambhú* in the caus. generally means 'to honour, or pay one's respects to another in person.' Motion towards the object seems usually, though not always, implied. Thus, *sambhávayámo rájarshim*, Vikramorvaśí, Act 1. And Raghu-vanśa, v., 2.; x., 56.

[1] 'Possessed of a creeper.' This use of *sa-nátha* is noticeable. The literal meaning of the expression is, 'having a lord or master,' and in this sense it is used towards the end of this Act, where the devotees are said to be *sa-náthāh* 'possessed of a guardian' in Dushyanta. A compound verb *sa-náthíkri*, 'to cause to be possessed of a master' is also used in the 2nd. Act of this play, and in the Hitopadeśa [line 797]. But in the present passage, *sa-nátha* is simply equivalent to *sahita*, *dwitiya*, *yukta*, 'accompanied,' 'joined,' 'furnished with.' The transition of the word into such an acceptation may be easily understood by referring to a passage in the 6th. Act of this play, and to a parallel one in the 2nd. Act of the Vikramorvaśí, where the same expression is applied to an arbour *(maṇḍapa)* which is said to be *maṇi-śilá-paṭṭa-sanátha*, 'having a slab of marble as its master,' *i.e.*, 'in which the most prominent and striking object is a marble seat;' or in plain words, 'an arbour furnished with a marble seat.' It is used again similarly in the 2nd. Act of this play, where the surface of a stone seat *(śilá-talam)* is said to be *vitána-sanátham*, 'furnished with a canopy' by the shade of a tree. It occurs twice again in the 4th. Act of the Vikramorvaśí, where the King is said to be *Lakshmí-sanátha*, 'possessed of Fortune;' and the hair of Urvasí is said to be *kusuma-sanátha*, 'decked with flowers:' and once in the 5th. Act, where the youth Áyus is said to be *sanátha* with reference to *dhanur-veda*. See

शकुन्तला । अदोक्खु पिअंवदाम्हि तुमं ।

शकुन्तला । अतः खलु प्रियंवदास्मि त्वं ।[1]

राजा । प्रियमपि तथ्यम् आह शकुन्तलां प्रियंवदा । अस्याः खलु

अधरः किसलयरागः कोमलविटपानुकारिणौ बाहू ।

कुसुममिव लोभनीयं यौवनम् अङ्गेषु सन्नद्धं[2] ॥ २१ ॥

अनसूया । हला सउन्दले । दुअं सअंवरवहू सहआरस्स तुए

अनसूया । हला शकुन्तले । दुयं स्वयंवरवधूः सहकारस्य त्वया

किदणामहेआ वणजोण्हिणिम्मि णोमालिआ । एं विसुमरिदाम्हि ।

कृतनामधेया वनज्योत्स्नेति नवमालिका । एनां विस्मृतास्मि[3] ।

also Málatí-mádh., p. 58, l. 2, Megha-dúta, verse 97, Málavikágn., p. 5, l. 9.

[1] 'Hence most truly art thou (named) Priyamvadá,' (*i.e.*, Kindly-speaking). The name is made up of two words—*priyam*, 'what is agreeable,' and *vada*, 'one who speaks.' Chézy compares the Greek *μελίφθογγος*.

[2] 'Though agreeable (still it is) the truth (that) Priyamvadá says to Śakuntalá. Truly her under lip has the colour of a young bud, her two arms resemble flexible stalks. Attractive youth like the blossom pervades her limbs.' *Sannaddham* = *sarvato vyápakam*. Schol.

[3] 'Here is the young Máliká [a kind of double jasmine, see page 21, note 3] named by you the Light of the Grove, the self-elected wife of the Sahakára.' The Sahakára is a fragrant sort of Mango-tree. Its union with other plants seems a favourite idea with Kálidása; for in the Raghu-vanśa allusion is made to its marriage with the Phaliní or Priyangu [viii., 60]. It is said to be a great favourite with the bees [Raghu-vanśa, vi., 69]. In the Ratnávalí, p. 11, l. 7, it has the epithet *mandaláyamána*, 'forming a circle.' *Swayamvara-vadhú* 'a wife by self-election.' The *Swayamvara* or 'selection for one's self,' (*swayam* 'by one's self,' *vara* 'choice') was a form of marriage in which a princess made a free public choice of a husband from a number of assembled suitors. In very early times, the princesses of India seem to have enjoyed this singular privilege. It is not mentioned amongst the forms of marriage in Manu, iii., 21, etc.; but the provision which is

---

Verse 21. Áryá *or* Gáthá. (*See* Verse 2.)

⏑ ⏑ – | ⏑ ⏑ ⏑ ⏑ | – – ‖ – ⏑ ⏑ | ⏑ ⏑ – | ⏑ – ⏑ | – – | –

⏑ ⏑ ⏑ ⏑ | ⏑ – ⏑ | – – ‖ – ⏑ ⏑ | – – | ⏑ | – – | –

शकुन्तला । तदा अत्ताणम्पि विसुमरिस्सं ॥ लताम् उपेत्यावलोक्य
3 शकुन्तला । तदात्मानमपि विस्मरिष्यामि ॥ लताम् उपेत्यावलोक्य

च ॥ हला । रमणीएक्खु काले दुमस्स लदापाअवमिहुणस्स वदिअरो
च ॥ हला । रमणीयेखलु काले ऽस्य लतापादपमिथुनस्य व्यतिकरः

संवुत्तो । णवकुसुमजोव्वणा वणजोण्हिणी । बद्धपल्लवदाए उवभोअ-
संवृत्तः । नवकुसुमयौवना वनज्योत्स्ना । बद्धपल्लवतया उपभोग-

क्खमो सहआरो ॥ इति पश्यन्ती तिष्ठति ॥
[1]क्षमः सहकारः ॥ इति पश्यन्ती तिष्ठति ॥

made in Manu, ix., 90, proves that a similar custom prevailed at that period. When marriageable, she is there told to wait for three years; and after that time, if she fail to obtain a suitable husband, she is to choose for herself; [*samána-játi-gunam varam swayam vrinita*. Schol.] She is then called *swayam-varâ*. In the Mahábhárata we have a beautiful account of the *Swayamvara* of Damayantí (who chooses Nala), and of Draupadí (who chooses Arjuna, p. 52); and in the Raghu-vansa, chap. vi., of the *Swayamvara* of Indumatí, sister of Bhoja, king of Vidarbha (who chooses Aja, the son of Raghu). See also Nalodaya, i., 30. Even the goddess Lakshmí is said to have exercised this privilege. See the allusion to the *Lakshmí-swayamvara* at the beginning of the 3rd. Act of the Vikramorvaśí.

[1] 'At a charming season, indeed, has the union between this pair, the (Máliká or jasmine) creeper and the (Sahakára) tree, taken place. The Light of the Grove (has) youthfulness by (its) fresh blossoms, [*i.e.*, its fresh blossoms give it all the bloom of a young bride] and the Sahakára is capable of enjoyment by reason of (its) young shoots (just) formed.' *Vyatikara* is properly 'mutual action,' 'co-operation;' hence 'union,' 'blending,' 'inter-twining,' 'intermingling.' [See Megha-dúta, 15.] So also *vyatikara-sukham*, 'mutual enjoyment.' The prepositions *vi* and *ati* in composition imply both reciprocity and contrariety: hence, in the Hitopadeśa, line 2319, *vyatikara* signifies 'reverse,' 'turn in affairs.' *Baddha-pallavatayá*, 'by its state of young shoots formed on it.' This is a very idiomatic use of the instrumental case of the abstract noun ending in *tá*, to denote 'by reason of,' 'on account of.' The root *bandh* has often the sense of 'to form,' 'produce;' thus, *badhnanti phalam* [Raghu-vanśa, xii., 69]. *Drumeshu swayam phalam baddham*

प्रियंवदा ॥ सस्मितं ॥ अणसूए । जाणासि किंणिमित्तं मउन्दला
प्रियंवदा ॥ सस्मितं ॥ अनसूये । जानासि किन्निमित्तं शकुन्तला

वणजोसिणिं अदिमेत्तं पेक्खदित्ति ।
वनज्योत्स्नाम् अतिमात्रं प्रेक्षत इति ।

अनसूया । णक्खु विभावेमि । कहेहि ।
अनसूया । न खलु विभावयामि । कथय ।

प्रियंवदा । जह वणजोसिणी अणुरूवेण पादवेण सङ्गदा । अवि
प्रियंवदा । यथा वनज्योत्स्ना अनुरूपेण पादपेन सङ्गता । अपि

णाम एवं अहम्पि अत्तणो अणुरूवं वरं लहेय्यंत्ति ।
नाम[1] एवम् अहमपि आत्मनो ऽनुरूपं वरं लभेयेति ।

शकुन्तला ॥ एसो णूणं तुह अत्तगदो मणोरधो ॥ इति कलशम्
शकुन्तला ॥ एष नूनं तव आत्मगतो मनोरथः ॥ इति कलशम्

आवर्जयति ॥
आवर्जयति ॥

राजा । अपि नाम कुलपतेर् इयम् असवर्णक्षेत्रसम्भवा स्यात्[2] ।

[Kumára-sam. v. 60]. *Upabhoga-kshama* is found in the prologue of this play in connection with *grishma-samaya* [page 5, note 1], and in the 3rd. Act of the Vikramorvaśí with *avakáśa*. The first meaning of *kshama* is 'patient,' 'enduring.' In this compound, and many others, it is equivalent to *yogya*, 'fit,' 'capable,' 'suitable;' so *drishṭi-kshama*, 'capable of being seen,' 'visible.'

[1] *Api náma*, 'would that.' In this sense it occurs also in the 3rd. Act of the Vikramorvaśí, *api náma Purúravá bhaveyam*, 'would that I were Purúravas!'

[2] 'Can this (lady) possibly be sprung from a wife dissimilar in class (to that) of the father of the family.' *Api náma* is here equivalent to 'may be,' 'can it possibly be,' 'I wonder whether,' expressive of some doubt [*evam sambhávyate*. Schol.] *Kshetra* = *kalatra*, 'a wife;' *asavarna* = *asamána-játiya* 'of a different (and inferior) tribe or caste.' A Bráhman might marry a Kshatriyá, *i.e.*, a woman of the military or kingly class next below him [Manu, iii., 13], and the female offspring of such a marriage would belong to the mixed class called *múrddhábhishikta* or *múrddhávasikta* 'head-

अथवा कृतं सन्देहेन[1] ।

असंशयं क्षत्रपरिग्रहक्षमा
यद् आर्यम् अस्याम् अभिलाषि मे मनः ।
सतां हि सन्देहपदेषु वस्तुषु
प्रमाणम् अन्तःकरणप्रवृत्तयः[2] ॥ २२ ॥

anointed' [Manu, x.. 6], and would be a suitable object of affection for a Kshatriya, who in his kingly character was a *múrddhábhishikta* also. But if Śakuntalá were a pure Bráhmaṇí woman, both on the mother's and father's side, she would be ineligible as the wife of a Kshatriya [Manu, iii., 13].

[1] 'But, have done with [away with] doubt.' *Athavá* is used to correct a previous thought [*pakshántare*]. *Kritam* when used adverbially is like *alam*, and requires the instrumental case.

[2] 'Without any doubt she is capable of marriage with a Kshatriya, since my honourable soul has a longing towards her: for in matters that are subjects of doubt, the tendencies [inclinations, promptings] of the hearts of good men are an authoritative guide (to the truth.') The meaning is, 'If this damsel be the daughter of a Bráhman by a Bráhmaṇí or woman of the same caste, then why should I be conscious of such a sudden liking for one whom I could never hope to marry. This feeling of attraction and sympathy would not arise spontaneously in the breast of an honourable man, excepting towards a legitimate object of affection: for in such matters, the secret prompting [inner voice] of the heart is decisive.' He therefore concludes that she must have been of mixed origin, with some Kshatriya or regal blood in her veins; and discovers afterwards that she was, in fact, the daughter of the Rájarshi Viśwámitra (who was originally of the Kshatriya or regal tribe) by an Apsaras. Dushyanta, as a king, belonged of course to the Kshatriya or military caste. This caste came next to the Bráhmanical and according to Manu [i., 87] sprang from the arm of Brahmá. They wore a girdle of múrvá and a sacrificial cord of hemp [Manu, ii., 42, 44], and were entirely concerned with warfare and military affairs. The Mahábhárata relates that they were exterminated by Paraśu-Ráma, the representative of the Bráhmanical tribe, in revenge for the murder of his father, the sage Jamadagni, by the sons of Kártavírya. This fable is founded on the historical fact that,

---

Verse 22: Vaṅśasthavila (variety of Jagatí). *See* Verse 18.

तथापि तत्त्वत एवैनाम् उपलप्स्ये[1]।

शकुन्तला ॥ ससम्भ्रमं ॥ अम्मो सलिलसेअसम्भमुग्गदो णोमालिअं

शकुन्तला ॥ ससम्भ्रमं ॥ अहो सलिलसेकसम्भ्रमोद्गतो नवमालिकाम्

at some period or other, struggles, arising out of mutual jealousy of each others' encroachments, took place between the military and sacerdotal classes; and that the former did in the end succumb to the superior power and intelligence of the priests. The example of Viśwámitra proves that it was possible for a Kshatriya, by the practice of religious austerities, to raise himself to the rank of a Bráhman. There are also other anomalies of caste to be found; for the Vishṇu-Puráṇa makes mention of a number of men, half-warriors, half-priests, Kshatriyas by birth, and Bráhmans by profession, called Ángirasas or descendants of Angiras, who were said to have sprung from Nabhága [Vish. Pur., p. 359. Mahábh. Selections, p. 23.] Kings, however, were never chosen from the Bráhmanical class, but were properly Kshatriyas [Manu, vii., 2]; though there was no positive law against their belonging to the two inferior classes of Vaiśyas and Śúdras, or even to the three mixed classes [sankaras] formed by intermarriage with the others, viz., Múrddhábhishiktas, Máhishyas and Karaṇas [Manu, x., 6]. One dynasty of kings of the line of Nanda were actually Śúdras, and kept the Kshatriyas in subjection [Vishṇu Puráṇa, p. 467.] In fact, the king was but a high officer appointed to train the army, instruct in military exercises, administer justice, and execute the laws. These onerous duties were sufficient to deter the Bráhmans from desiring a rank or privileges which were inconsistent with their love of dignified repose. *Áryam* = *samaryádam*, 'correct,' 'upright' [Schol.] *Pramáṇam*, 'that by which any thing is measured;' hence, 'a criterion or standard of truth,' 'a sure guide,' 'an authority' [*pramákáraṇam*, 'a cause of true knowledge,' Schol.] In this sense it is usually found in the singular number, neuter gender, though in opposition to a masculine or feminine noun, or even to a noun in the plural number, as here. Thus, also *Vedáh pramáṇam* 'the Vedas are an authority.' See also Hitopadeśa, lines 169, and 1465. *Pravritti*, 'continuous flow;' hence, 'a course of action,' 'tendency,' 'inclination.'

[1] 'Nevertheless [however the suggestions of my heart are to be relied upon] I will accurately ascertain about her.' *Upalapsye* = *jnásye*, 'I will inform myself.' Schol.

[2] See note 3, page 21.

उज्झित वदनं मे मधुकरो ऽभिवर्तते ॥ इति भ्रमरबाधां नाटयति ॥

उज्झित्वा वदनं मे मधुकरो[1] ऽभिवर्तते[2] ॥ इति भ्रमरबाधां नाटयति ॥

राजा ॥ सस्पृहं विलोक्य ॥ साधु बाधनमपि रमणीयम्[3] अस्याः

यतो यतः षट्चरणो ऽभिवर्त्तते
ततस् ततः प्रेरितलोललोचना ।
विवर्त्तितभ्रूर् इयम् अद्य शिक्षते
भयाद् अकामापि हि दृष्टिविभ्रमं[4] ॥ २३ ॥

अपिच ॥ सासूयमिव ॥

चलापाङ्गां दृष्टिं स्पृशसि बहुशो वेपथुमतीं
रहस्याख्यायीव स्वनसि मृदु कर्णान्तिकचरः ।
करं व्याधुन्वत्याः पिबसि रतिसर्वस्वम् अधरं
वयं तत्त्वान्वेषान् मधुकर हतास् त्वं खलु कृती[5] ॥ २४ ॥

[1] *Madhu-kara*, 'a honey-maker,' mellificus, mellifer, *i.e.*, 'a bee.'

[2] Literally, 'turns towards,' 'attacks,' 'assaults.'

[3] 'Good! even her repulse is charming.'

[4] 'In whichever direction the bee turns towards (her), from that quarter her rolling eye is darted: bending her brows through fear, she is already learning coquettish-movements of the eye even though (as yet) uninfluenced-by-love.' *Yatas* and *tatas* are properly 'whence' and 'thence' *tatas* = *tasmát sthánát*, 'from that place.' Śankara. *Shaṭ-charana*, 'a six-footed insect,' 'a bee.' *Dṛishṭi-vibhrama*, 'coquettish play of the eye,' 'amorous or sidelong glances,' 'rolling motion of the eyes, indicative of amorous feelings.' [*dṛishṭi-vilása*. Śankara.]

[5] 'Thou touchest repeatedly her quivering eye, whose outer-corner moves (playfully); going close to her ear, thou art softly humming as if whispering a secret (of love); thou art drinking the lower lip, containing all the treasures of delight, of her waving her hand; (whilst) we, O bee! through (the necessity for) inquiring into the truth (of her origin), are disappointed (of immediate

---

Verse 23. Vansásthavila (variety of Jagatí). *See* Verses 18, 22.

Verse 24. Śikhariṇí (variety of Atyashṭi) *See* Verse 9.

अकुन्तला । ण एसो धिट्ठो विरमदि । अण्णदो गमिस्सं ॥ पदान्तरे

अकुन्तला । न एष धृष्टो विरमति । अन्यतो गमिष्यामि ॥ पदान्तरे

स्खिला सदृष्टिचेपं ॥ कहं इदोवि आअच्छदि । हला परित्ताअध

स्खिला सदृष्टिचेपं ॥ कथम् इतोऽपि आगच्छति । हला परित्रायध्वं

परित्ताअध मं दूमिणा दुव्विणीदेण दुट्ठमऊअरेण अहिभूअमाणं ।

परित्रायध्वं माम् अनेन दुर्विनीतेन[1] दुष्टमधुकरेण अभिभूयमानां ।

उभे ॥ सस्मितं ॥ काओ वअं परित्तादुं । दुस्सन्दं अक्कन्द । राअ

उभे ॥ सस्मितं ॥ के आवां परित्रातुं[2] । दुष्यन्तम् आक्रन्द । राज

रक्खिदादुं तवोवणादुं णाम ।

रक्षितानि तपोवनानि नाम ।

fruition), thou indeed art in the full enjoyment (of thy desire). In other words, 'Whilst I am kept in suspense by the necessity of ascertaining whether she be a Bráhmaṇí woman or a Kshatriyá woman, thou art in the act of enjoying her charms.' *Vyádhunwatyáh* genitive case of the pres. part. fem. agreeing with *asyáh* understood. *Dhú* with *vi* and *á* 'to shake about.' The 5th conjugation rejects the nasal in this participle, Páṇini, vii., 1, 80. *Rati-sarva-swam* = *rati-nidhánam*, 'entirely made up, or constituted, of delight,' 'whose whole essence is delight.' So *khaḍga-sarva-swah*, 'one whose whole property consists of a sword.' *Adhara*, 'the lower lip,' in contradistinction to *oshṭha*, 'the upper lip.' *Adharam pivasi*, 'thou art drinking (the moisture of) the lower lip.' Compare *adharam pátum pravṛittá* [Vikramorvaśí, Act 4], and *adhara-madhu* (the nectar of the lip) *pivanti*. [Bhartṛi-Hari, i., 26.] *Hata* is here equivalent to *mano-hata*, 'disappointed,' or rather 'kept in anxious suspense.' *Kṛiti* = *kṛitártha* or *kṛita-kṛitya* 'one who has gained the object of his desire, and is in full enjoyment of it.'

[1] Literally, 'ill-trained;' hence 'ill-behaved,' 'ill-mannered.'

[2] 'Who are we to rescue you?' *i.e.*, Who are we that we should be able to rescue you? What power have we to rescue you? [*ávayoh ko 'dhikára*, Śankara.] In a passage further on in this Act, where the pronoun *ka* is similarly used (*ká twam visrashṭavyasya*, etc.) it is explained by Káṭavema to mean *na prabhu*, *avása*, 'not having the power.' All the Devanágarí MSS. read *parittádum* [Sans. *paritrátum*], but the Bengálí read *parittáṇe* [Sans.

राजा। अवसरोऽयम् आत्मानं प्रकाशयितुं। न भेतव्यं॥ इत्यर्द्धोक्ते स्वगतं॥ राजभावस् त्वभिज्ञातो भवेत्। भवतु। एवं तावद् अभिधास्ये।

शकुन्तला॥ पदान्तरे स्थित्वा॥ कहं इदोवि मं अणुसरदि।

शकुन्तला॥ पदान्तरे स्थित्वा॥ कथम् इतोऽपि माम् अनुसरति।

राजा॥ सत्वरम् उपसृत्य॥

कः पौरवे वसुमतीं शासति शासितरि दुर्विनीतानां।
अयम् आचरत्यविनयं मुग्धासु तपस्विकन्यासु[1]॥ २५॥

॥ सर्वा राजानं दृष्ट्वा किञ्चिदिव सम्भ्रान्ताः॥

अनसूया। अज्ज। णक्खु किम्पि अच्चाहिदं। इअं णो पिअसही

अनसूया। आर्य। न खलु किमपि अत्याहितं[2]। इयं नौ प्रियसखी

महुअरेण अहिहूअमाणा कादरीभूदा॥ इति शकुन्तलां दर्शयति॥

मधुकरेण अभिभूयमाना कातरीभूता॥ इति शकुन्तलां दर्शयति॥

paritráṇe], and the Calcutta *ká sattí amhe parittáṇe.* There is no difficulty in admitting the infinitive, which may well stand for the dative *paritráṇáya* [see page 14, note 1], especially in Prákṛit, which possesses no dative. A precisely similar construction occurs in the Málavikágni-mitra, p. 55, l. 13, *ká vayam jetum*; and again, p. 40, l. 16, *ke ávám parigraháya* [Prákṛit *pariggahassa,* the genitive being put for the Sanskṛit dative.]

[1] 'Who is this that is practising rudeness towards the gentle maidens of the hermits, (and that too) whilst a descendant of Puru [see page 14, note 2] a chastiser of the ill-behaved, is governing the earth?' *Śásati,* loc. ca. of the pres. part., used here absolutely, and liable in this root and in roots of the 3rd. conjugation to be confounded with the 3rd. pers. plur. of the present tense. *Mugdhásu* = *apraudásu, apragalbhásu,* 'gentle,' 'timid,' 'modest,' 'innocent:' Schol.

[2] *Atyáhitam* = *mahábhíti,* 'great cause of fear:' Amara-kosha. Wilson adds another meaning, viz., 'daring action;' but, according to Dr. Boehtlingk, the meaning here rather is 'great crime,' 'punishable offence.' The word

Verse 25. Áryá *or* Gáthá. (*See* Verse 2.)

— — | ⏑ — ⏑ | ⏑ ⏑ — ‖ — ⏑ ⏑ | — ⏑ ⏑ | ⏑ — ⏑ | — — | —
⏑ ⏑ — | ⏑ — ⏑ | ⏑ ⏑ — ‖ — — | ⏑ ⏑ — | ⏑ | — — | ⏑

राजा ॥ शकुन्तलाभिमुखो भूत्वा ॥ अपि तपो वर्धते[1] ।

॥ शकुन्तला साध्वसाद् अवचना तिष्ठति ॥

अनसूया । दाणिं अदिधिविसेसलाहेण । हला सउन्दले ।

अनसूया । इदानीम् अतिथिविशेषलाभेन[2] । हला शकुन्तले ।

गच्छ उडअं । फलमिस्सं अग्घं उवहर । इदं पादोदअं भविस्सदि ।

गच्छ उटजं । फलमिश्रम् अर्घम्[3] उपहर । इदं पादोदकं भविष्यति[4] ।

occurs in the beginning of the 4th. and 5th. Acts of the Vikramorvaśí. *Cf.* also Málavik., 55, 19; 56, 4.

[1] 'I trust your devotion prospers,' 'does your devotion prosper? 'is all well with your acts of devotion?' This was the regular formula of salutation on meeting a Bráhman. According to Manu, the word *kúsalam* should be then used, which implies an inquiry respecting the well-being of his acts of penance, at all times liable to be obstructed by evil spirits and demons. Manu, ii., 127. See also Rámáyaṇa, I., lii., 4.

[2] 'Now (indeed it does prosper) by the reception of a distinguished guest.' The rites of hospitality were enforced amongst the Hindús by very stringent regulations. The observance of them ranked as one of the five great sacraments *(mahá-yajnáh)* ,under the title of *nri-yajna* or *manushya-yajna* 'the man-sacrament.' Brahmá, Prajápati, Indra, Fire, the Vasus and the Sun were supposed to be present in the person of a guest, and to partake of the food that was given to him [Vishṇu Puráṇa, p. 306]. No wonder then that reverence of him was said to be conducive to wealth, to fame, to life, and to a heavenly reward. [Manu, iii., 106.] On the other hand, no punishment was thought too severe for one who violated these rites. If a guest departed disappointed from any house, his sins were to be transferred to the householder, and all the merits of the householder were to be transferred to him. [Vishṇu Puráṇa, p. 305. Hitopadeśa, line 361.] Some of the things which were to be offered to a guest by even the poorest man were food, potherbs, water for the feet, and if he could do no more, ground on which to lie. [Manu, iii., 101. Vishṇu Puráṇa, 308.]

[3] The *argha* or *arghya* was a respectful offering to Bráhmaṇs of rice, Dúrbá-grass, flowers, fruit, etc., with water in a small boat-shaped vessel. *Cf.* Rámáyaṇa, I. xx., 9, 10. See also Wilson's note to Megha-dúta, verse 4. *Upahara* = *áníya prayachchha*, 'having fetched, present.'

[4] 'This (which we have brought with us for watering our plants) will

4 राजा । भवतीनां सूनृतयैव[1] गिरा कृतम् आतिथ्यं ।

प्रियंवदा । तेण हि दूमस्सिं पच्छाअसीअलाए सत्तवण्णवेदिआए

प्रियंवदा । तेन हि अस्यां प्रच्छायशीतलायां सप्तपर्णवेदिकायां

मुहुत्तअं उवविसिअ परिस्समविणोदं करेदु अज्जो ।

मुहूर्तम् उपविश्य परिश्रमविनोदं करोतु आर्यः[2] ।

serve as water for the feet.' Water for the feet was one of the first things invariably presented to a guest in all Eastern countries. Should a guest arrive, a seat is to be offered to him, and his feet are to be washed and food is to be given him. [Vishṇu Puráṇa, page 305. Compare also Luke vii., 44.] *Idam* i.e., *vṛikshártham ánítam udakam.* Schol.

[1] *Súnṛitá gir* 'kind yet sincere language,' 'complimentary and friendly words without flattery' *(priyam satyan-cha vachanam).* This is one of the four things with which even the poorest man was to greet a guest. 'Grass and earth to sit on, water to wash the feet, and fourthly, friendly yet sincere speech *(vák súnṛitá)* are never refused in the houses of the good, even though they be poor.' Manu, iii., 101. Hitopadeśa, line 301.

[2] 'On the raised-seat under the Saptaparṇa-tree, cool with much shade, having sat down for a short time, let your honour cause removal of fatigue.' According to Śankara, *prachhája = prakṛishṭá yá chhájá,* 'excessive shade.' The other Commentators explain it by *prakṛishṭá chhájá yatra deśah,* 'a place where there is excessive shade,' and by *prakṛishṭá chhájá yasyáh,* 'having excessive shade.' A parallel passage occurs in the Málavikágnimitra, page 3, line 20, '*prachchhája-śítale śilápaṭṭake nisanná,*' etc. It seems clear that the effect of *pra* in this word is to give intensity to the original idea. It is is needless to regard it either as a Tatpurusha or Karmadháraya compound, although it is in such compounds especially that *chhájá* becomes *chhája.* [See page 5, note 1, and Raghu-vanśa, iv., 20; xii., 50. Meghadúta, verse 103. Páṇini, ii., 4, 22, 25.] *Sapta-parṇa,* 'a tree having seven leaves on a stalk' *(Echites scholaris),* called also *vishama-chhada,* 'having an odd number of leaves,' and *vishála-twach,* 'having a broad bark' [Raghu-vanśa, iv., 23.] *Vediká = víśráma-sthánam,* 'place of repose or rest.' Schol. It was probably a quadrangular raised-seat, something in the form of an altar, and covered with a roof supported by pillars, used as a kind of arbour or summer-house, for sitting or standing under. In this case it seems to have been erected under a Sapta-parṇa-tree. *Sapta-parṇa-*

राजा । नूनं यूयम् अप्यनेन कर्मणा परिश्रान्ताः ।

अनसूया । हला सउन्दले । उइदं णो पज्जुवासणं अहिधीणं ।
अनसूया । हला शकुन्तले । उचितं नः पर्युपासनम् अतिथीनां ।

एत्थ उवविसन्ह ॥ इति सर्व उपविशन्ति ॥
अत्र उपविशामः ॥ इति सर्व उपविशन्ति ॥

सकुन्तला ॥ आत्मगतं ॥ किं णुक्खु दूमं जणं पेक्खिअ तवोवणवि-
शकुन्तला ॥ आत्मगतं[1] ॥ किं नु खलु दूमं जनं प्रेक्ष्य तपोवनवि-

रोहिणो विआरस्स गमणीअम्हि संवुत्ता ।
रोधिनो विकारस्य गमनीयास्मि संवृत्ता[2] ।

राजा ॥ सर्वा विलोक्य ॥ अहो समवयोरूपरमणीयं भवतीनां सौहार्दं ।

पिअंवदा ॥ जनान्तिकं ॥ अणसूए । को णुक्खु एसो । चउरमम्भी-
प्रियंवदा ॥ जनान्तिकं[3] ॥ अनसूये । को नु खलु एषः । चतुरमभी-

námno vṛikshasya tale nirmitá yá vediká. Śankara. Sir W. Jones [vol. v., p. 102] observes that this tree, when full-grown, is very large; when young, light and elegant. *Muhúrta* is properly an Indian hour of forty-eight minutes or two dandas, but is used for any short space of time.

[1] *Átma-gatam* and *swa-gatam* (*lit.*, 'gone to one's self') are used in theatrical language like the English 'aside' to denote that the words which follow are supposed to be spoken privately, as if to the speaker's self, and not in the hearing of any one but the audience. [*Ananya-prakáśam*: Schol.] *Gata*, 'gone,' at the end of a compound is used loosely to express relationship and connexion without any necessary implication of motion. It may mean simply 'in connexion with,' 'in relation to;' or, as here, 'with exclusive reference to,' 'addressed exclusively to.'

[2] 'How now! can it really be that, having looked upon this man, I am become susceptible of [*lit.*, accessible to] an emotion inconsistent with a grove devoted to penance?' *Vikára* is any alteration or transition from the natural and quiescent state of the soul; hence any emotion, whether of joy, grief, anger, etc. *Kim* is used *kutsáyám*, 'disdainfully,' and is equivalent to *katham eva játam*, 'How can it have happened;' Schol.

[3] *Janántikam*, 'aside to a person standing near.' This is a theatrical

राकिदी मउरं आलवन्तो पहाववन्दो विअ लक्खीअदि ।
राकृतिर् मधुरम् आलपन् प्रभाववान् इव लक्ष्यते[1] ।
अनसूया । सहि । ममवि अत्थि कोदूहलं । पुच्छिस्सं दाव णं
अनसूया । सखि । ममापि अस्ति कौतूहलं । प्रक्ष्यामि तावद् एनं
॥ प्रकाशं ॥ अज्जस्स मउरालावजणिदो विस्सासो मं मन्तावेदि ।
॥ प्रकाशं[2] ॥ आर्यस्य मधुरालापजनितो विश्वासो मां मन्त्रयति ।
कदमो अज्जेण राएसिवंसो अलङ्करीअदि । कदमो वा विरहपज्जु-
कतम आर्येण राजर्षिवंशो ऽलङ्क्रियते[3] । कतमो वा विरहपर्यु-

direction something similar to *átma-gatam*, but denotes that the speech which follows is supposed to be audible by one other person, to whom a private signal is made. 'That which is spoken apart from the rest, with a signal, such as holding up three fingers of the hand *(tripatáka)*, being a mutual speech (between two), is called *janántikam*.' Śankara and Sáhit.-Darp., 177.

[1] 'Who can this be (who being) lively (yet) dignified in mien, appears as if endowed with majesty (while) speaking to us sweetly.' *Chatura*, 'lively, 'sprightly,' 'animated;' may perhaps mean here, 'polite,' 'courteous,' in relation to *madhuram álapan*. *Gambhira*, 'profound,' is used metaphorically for one whose thoughts and feelings are deep or suppressed, 'reserved' 'dignified,' 'not betraying emotion.' The oldest MS. reads *mahuram;* the others *mahuram piam ;* but *piam* belongs properly to the margin.

[2] *Prakáśam*, 'aloud,' another theatrical direction denoting that the words which follow are to be made audible to all, those which precede having been spoken aside.

[3] 'What race of royal-sages is adorned by your honour?' A Rájarshi is a king or man of the Kshatriya and military class who has attained to the rank of a Ṛishi or saint by the practise of religious austerities. Such were Ikshwáku, Purúravas, Dushyanta, etc. There are six other classes of Ṛishis. [See the word 'Saint' in the English and Sanskrit Dictionary.] The Rájarshi is inferior to the Brahmarshi or 'Bráhman-saint,' but it was possible for a Rájarshi to raise himself to the rank of the latter, and therefore to the state of a Bráhman, by very severe penance, as exemplified in the story of the celebrated Viśwámitra, son of Gádhi, and father of Śakuntalá. [See Rámáyaṇa, I., xx., 20; lxv., 18. Astra-śikshá, 118.]

सुअजणो किदो देसो । किंणिमित्तं वा सुउमारदरोवि तवोवण-
सुकजनः[1] कृतो देशः । किन्निमित्तं वा सुकुमारतरो ऽपि तपोवन- 22
गमणपरिस्समस्स अत्ता पदं उवणीदो ।
गमनपरिश्रमस्य आत्मा पदम्[2] उपनीतः ।

सकुन्तला ॥ आत्मगतं ॥ हिअअ । मा उत्तम्म । एसा तुए
शकुन्तला ॥ आत्मगतं ॥ हृदय । मा उत्ताम्य । एषा त्वया
चिन्दिदं अणसूआ मन्तेदि ।
चिन्तितम् अनसूया मन्त्रयते[3] ।

राजा ॥ आत्मगतं ॥ कथम् इदानीम् आत्मानं निवेदयामि । कथं 23
वात्मापहारं करोमि[4] । भवतु । एवं तावद् एनां वक्ष्ये ॥ प्रकाशं ॥ भवति[5] ।
यः पौरवेण राज्ञा धर्माधिकारे नियुक्तः सो ऽहम् अविघ्नक्रियोपल-
म्भाय धर्मारण्यम् इदम् आयातः[6] ।

[1] 'With its people regretful by separation' *i.e*, by your absence.

[2] 'On what account has your person even though very delicate [unaccustomed to hardships] been brought to the point of (undergoing) the fatigue of visiting this grove of penance?'

[3] 'O my heart! be not uneasy, this Anasúyá is giving utterance to all thy thoughts,' *i.e.*, is making inquiry about all those points about which thou art anxious (such as, who this stranger is, whence he has come; etc. Schol.)

[4] 'Or how shall I make concealment of myself?' *i.e.*, How shall I hide my real character? how shall I dissemble? *Apahára* is equivalent to *vañchanam*, 'deception,' [Kátav.] or rather to *nihnava* or *sangopanam*, 'concealment,' 'dissimulation.' This is a very unusual sense of the word, but all the Devanágarí MSS. agree in reading *apahára*. The Bengálí have *parihára*, which is also explained by *sangopanam*. The oldest Bengálí MS. [1060, E. I. House] omits the words from *katham vá* to *karomi*.

[5] 'O lady!' voc. case of *bhavatí*. According to Manu, a Bráhman is to be accosted with the respectful pronoun *bhavat*, and to any woman not related by blood, the address *bhavati* or *subhage bhagini* is to be used [ii., 128, 129].

[6] 'I, that very person who was appointed by his majesty, the descendant

अनसूया । सणाहा दाणिं धम्मचारिणो ।

अनसूया । सनाथा[1] इदानीं धर्मचारिणः ।

॥ शकुन्तला भ्रूभङ्गारलज्जां निरूपयति ॥

सख्यौ ॥ उभयोर् आकारं विदित्वा जनान्तिकं ॥ हला सउन्दले ।

सख्यौ ॥ उभयोर् आकार[2] विदित्वा जनान्तिकं ॥ हला शकुन्तले ।

जइ एत्थ अज्ज तादो सण्णिहिदो भवे ।

यदि अत्र अद्य तातः सन्निहितो भवेत् ।

शकुन्तला ॥ सरोषं ॥ तदो किं भवे ।

शकुन्तला ॥ सरोषं ॥ ततः किं भवेत्[3] ।

सख्यौ । इमं जीविदसव्वस्सेणवि अदिधिविसेसं किदत्थं करिस्सदि ।

सख्यौ । इमं जीवितसर्वस्वेनापि अतिथिविशेषं कृतार्थं करिष्यति[4] ।

of Puru, for the administration of justice, have arrived at this sacred grove, for the purpose of ascertaining whether the (religious) rites are free from obstruction.' The religious rites and sacrifices of holy men were often disturbed by certain evil spirits or goblins called Rákshasas, who were the determined enemies of piety and devotion. No great sacrifice or religious ceremony was ever carried on without an attempt on the part of these demons to impede its celebration; and the most renowned saints found it necessary on such occasions to acknowledge their dependence on the strong arm of the military class, by seeking the aid of warriors and heroes. The inability of holy men, who had attained the utmost limit of spiritual power, to cope with the spirits of evil, and the superiority of physical force in this respect is very remarkable. [See Rámáyaṇa, I. xx., xxi., xxxii., and the end of Act 3. of this play].

[1] See page 26. note 1.

[2] 'Understanding the gestures of both,' *i.e.*, of Śakuntalá and Dushyanta. *Ákára* = *cheshṭá* or *ingitam*, 'a gesture,' 'sign,' or rather the state of mind as evidenced by gestures and outward appearances, such as change of colour, etc.

[3] 'What if he were (near at hand)?' *i.e.*, If he were near at hand, what would he do? Schol.

[4] 'He would make this distinguished guest happy [possessed of the object of his desire] with all the substance of his life,' *i.e.*, He would do worldly

शकुन्तला । तुम्हे अवेध । किम्पि हिअए करिअ मन्तेध । ण वो

शकुन्तला । युवाम् अपेतं । किमपि हृदये कृत्वा मन्त्रयध्वं[1]। न वां

वअणं सुणिस्सं ।

वचनं श्रोष्यामि ।

राजा । वयमपि तावद् भवत्यौ सखीगतं[2] किमपि पृच्छामः ।

सखौ । अज्ज । अणुग्गहो विअ दूअं अब्भत्थणा ।

सखौ । आर्य । अनुग्रह इव दूयम् अभ्यर्थना ।

राजा । भगवान् काश्यपः शाश्वते ब्रह्मणि वर्त्तते[3] । दूयं च वः सखी

तदात्मजेति कथम् एतत् ।

honour to his guest by offering him the best of his substance and property. See page 32, note 5. There is here evidently a *double-entendre*. Śankara explains *sarva-swam* by *phala-múládikam*, 'fruits, roots, and other necessaries of life.' Fruits and roots were the chief food of anchorites and constituted their whole substance and worldly treasure. With an offering of these they were commanded to honour every one who came to their hermitage. [Rámáyaṇa, I., lii., 16, and lxi., 4. Manu, vi., 7.] The allusion, however, evidently is to Śakuntalá, who might be regarded as the holy father's most valuable possession and treasure.

[1] 'Get off with you! having formed some (idea) in your heart, you are speaking.' *Hṛidaye* or *manasi kṛi* is not an unusual idiom for 'to turn or cogitate in the mind.' [See Rámáyaṇa, II., 64, 8.] *Apetam* is the 2nd. pers. du. imp. of *i*, 'to go,' with *apa*.

[2] *Sakhi-gatam*, 'relating to your friend.' [*Śakuntalá-vishayakam:* Schol.] This use of *gata* is noticeable, see the note to *átma-gata*, p. 37, note 1. Only one Devanágarí MS. reads *bhavatyau;* but this is supported by the oldest Bengálí, which also adds *kimapi*.

[3] 'His reverence Káśyapa [see note 1, p. 22] lives in the constant practice-of-austerities.' *Brahman* is properly the Supreme Spirit or Being from which all created things are supposed to emanate and into which they are absorbed. The dictionary gives three other senses—1. The practice of austerities; 2. The Vedas; 3. Holy knowledge. The first is the one here required. Śankara explains it by *tapas*, i.e., the practice of bodily mortification and penance: Káṭavema by *brahmacharyam*, 'the practice of continence.'

अनसूया । सुणादु अज्जो । अत्थि कोवि कोसिओत्ति गोत्तेण-

अनसूया । शृणोत्वार्यः । अस्ति कोऽपि कौशिक इति गोत्रेना-

मधेओ महप्पहावो राएसी ।

मधेयो महाप्रभावो राजर्षिः ।[1]

राजा । अस्ति । श्रूयते ।

[1] 'There is a certain Rájarshi [or royal-sage, *i.e.* ,both king and saint] of great majesty, whose family name [patronymic] is Kauśika.' This was the great Viśwámitra (a descendant of Kuśa or Kuśika), whose story—he being the preceptor of Ráma-chandra—is told in the Rámáyaṇa, I., li., lxv., and xxxv. He is there said to be the son of Gádhi (a prince of the Lunar dynasty, king of Gádhi-pur, or the ancient Kanouj) who is said to be the son of Kuśa-nátha, who is the son of Kuśa or Kuśika. According to the Vishṇu Puráṇa the following is the pedigree of Viśwámitra. One of the sons of Purúravas, a prince of the Lunar dynasty [see Vikramorvaśí] was Amávasu. Thence in direct succession came Bhíma, Káṇchana, Jahnu, Sumantu, Ajaka, Valákaśwa and Kuśa. The latter had two sons, Kuśámba and Kuśa-nátha, but Gádhi was the son of Kuśámba, and was said to be an incarnation of Indra (who is hence sometimes called Kauśika); for Kuśámba had engaged in great penance, to obtain a son who should be equal to Indra, and the latter being alarmed, took upon himself the character of Kuśámba's son. Gádhi had a daughter, Satyavatí, who married a Bráhmaṇ named Ṛichíka, son of Bhṛigu. This Ṛichíka—with the view of securing to himself a son who should be an illustrious Bráhmaṇ, and to his father-in-law, a son of great prowess—made two messes of food, one for his own wife, and the other for the wife of Gádhi; infusing into one the qualities suited to a Bráhmaṇ, and into the other the properties of power and heroism. The two wives exchanged messes, and so it happened that the wife of Gádhi had a son, Viśwámitra, who, though a Kshatriya, was born with the inclinations of a Bráhmaṇ; and the wife of Ṛichíka had a son, the sage Jamadagni, who was the father of the warrior-priest Paraśu-ráma, she having by her entreaties induced her husband to transfer the effects of the exchange of food from her son to her grandson. There is something like anachronism in the history of Viśwámitra. Satyavatí, his sister, was the grandmother of Paraśu-ráma, and it was not till the close of the latter's career that Ráma-

अनसूया । तं णो पिअसहीए पहवं अवगच्छ । उज्झिआए

अनसूया । तं नौ प्रियसख्याः प्रभवम् अवगच्छ । उज्झितायाः

सरीरसंवड्ढणादीहिं तादकस्सवो से पिदा ।

शरीरसंवर्धनादिभिस् तातकाश्यपो ऽस्याः पिता[1] ।

राजा । उज्झितशब्देन जनितं मे कौतूहलं । आमूलाच् छ्रोतुम् इच्छामि ।

अनसूया । सुणादु अय्यो । गोदमीतीरे पुरा किल तस्स राए-

अनसूया । शृणोतु आर्यः । गौतमीतीरे पुरा किल तस्य राज- 47

सिणो उग्गे तवसि वट्टमाणस्स किमपि जादसङ्केहिं देवेहिं मेणआ णाम

र्षेर् उग्रे तपसि वर्तमानस्य किमपि जातशङ्कैर् देवैर् मेनका नाम

अच्छरा पेसिदा णिअमविग्घकारिणी ।

अप्सराः प्रेषिता नियमविघ्नकारिणी[2] । 47

chandra appeared on the field and became the pupil of Viśwámitra. At any rate the Ṛishi must have been very old. Indeed, in the Rámáyaṇa he is stated to have mortified himself for two thousand years before he attained the rank of a Ṛishi; for many years more before his cohabitation with Menaká, which led to the birth of Śakuntalá; and for many thousand years more before he became a Bráhman. It was not till after this period that he became the preceptor of Ráma-chandra, but no chronological inconsistency is too great for Hindú mythology.

[1] 'Know him to be the father of our friend; but father Kanwa is the (reputed) father of her, through the fostering of her body, etc., when deserted. *Prabhava* = *janma-hetu*, 'the operative cause of being,' *i.e.*, a father. Schol.

[2] 'The story of Viśwámitra, as told in the Rámáyaṇa, is briefly this. On his accession to the throne in the room of his father Gádhi, in the course of a tour through his dominions, he visited the hermitage of the Muni Vaśishṭha one of the ten Brahmádikas or Prajápatis, sons of Brahmá. There the cow-of-plenty excited his cupidity. He offered the Muni untold treasures in exchange for the cow, but being refused, prepared to take it by force. A long war ensued between the King and the Muni (symbolical of the struggles between the Kshatriya and Bráhmanical classes) which ended

राजा । अस्त्येतद् अन्यसमाधिभीरुत्वं देवानां[1] ।

अनसूया । तदो वसन्तोदारसमए से उम्मादद्दत्तअं रूवं पेक्खिअ ।

अनसूया । ततो वसन्तावतारसमये ऽस्या उन्मादयितृकं रूपं प्रेक्ष्य[2] ।

in the defeat of Viśwámitra, whose vexation was such, that he devoted himself to austerities in the hope of attaining the condition of a Bráhman. The Rámáyaṇa goes on to recount how by gradually increasing the rigour of his bodily mortification through thousands of years, he successively earned the title of Rájarshi [I., lvii., 5], Ṛishi [lxiii., 2], Maharshi [lxiii., 19], and finally, Brahmarshi [lxv., 18]. It was not till he had gained this last title that Vaśishṭha consented to acknowledge his equality with himself, and ratify his admission into the Bráhmaṇical state. It was at the time of Viśwámitra's advancement to the rank of a Ṛishi, and whilst he was still a Kshatriya, that Indra and the inferior gods, jealous of his increasing power —as exhibited in his transporting King Triśanku to the region of the stars, and in saving Śunahśephas, the son of his own brother-in-law Ṛichíka, out of the hands of Indra, to whom he had been promised by King Ambaríśha as a victim in a sacrifice—sent the nymph Menaká, to seduce him from his life of mortification and continence. The Rámáyaṇa records his surrender to this temptation, and relates that the nymph was his companion in the hermitage for ten years, but does not allude to the birth of Śakuntalá, during that period. It only informs us that at the end of ten years the Ṛishi having come to himself, extricated himself from this hindrance *(niyama-vighna)*, and abandoning the nymph, departed into another region.

[1] 'Such is the fear which there is to the (inferior) gods of the devotion of others!' It may be remarked here that, according to the Hindú system, Indra and the other inferior deities were not the possessors of Swarga, or heaven, by inalienable and indefeasible right. They accordingly viewed with jealousy and even alarm, any extraordinary persistency by a human being in acts of penance, as it raised him to a level with themselves; and if carried beyond a certain point, enabled him to dispossess them of paradise. Indra was therefore the enemy of excessive devotion, and had in his service numerous nymphs [Apsaras], such as Menaká, Rambhá, and Urvaśí, who were called his 'weapons' [*Indrasya praharaṇáni*, Vikram., Act I.] and whose business it was to impede by their seductions, the devotions of holy men.

[2] 'Then at the season of the descent of Spring, having looked upon the

॥ इत्यर्द्धोक्ते लज्जया विरमति ॥

राजा । परस्ताद् अवगम्यते एव[1] । सर्वथा सुरसम्भवैषा ।

अनसूया । अहं ।

अनसूया । अथ किं[2] ।

राजा । उपपद्यते ।

मानुषीषु कथं वा स्याद् अस्य रूपस्य सम्भवः ।
न प्रभातरलं ज्योतिर् उदेति वसुधातलात्[3] ॥ २६ ॥

intoxicating beauty [form] of that (nymph).' The commentators consider *vasantodára* to be a compound of *vasanta* and *udára;* but *odára* is a legitimate Prákṛit contraction for *avatára*, although *avadára* would be equally correct. Compare *odansayanti* for *avatansayanti* [p. 5, note 3], *hodi* for *havadi* or *bhavati*, *jedi* for *jayadi* or *jayati*, etc. Lassen's Instit. Prák., p. 176. *Avatára* is derived from *avatṛi*, 'to descend,' and applies especially to the descent of a god from heaven. There can be nothing inappropriate in connecting it with *Vasanta*, 'the Spring,' often personified as a deity. See a passage in the 2nd. Act of the Vikramorvaśí, *Pekkhadu bhavam vasantávadárasúidam assa ahirámattaṇam pamadavaṇassa*, 'let your honour observe the delightfulness of this pleasure-garden manifested by the descent of Spring.' *Unmádayitṛikam* [Kátavema] is for *unmádayitṛi*, the neuter of the causal noun of agency, 'that which causes to go mad or be intoxicated' [*adhairya-janakam*, 'causing unsteadiness,' Schol.]

[1] 'What (happened) afterwards is quite understood' [or guessed by me.] According to Pánini (v. 3. 27) the affix *tát*, in words like *parastát, adhastát*, may stand for the nominative case, as well as for the ablative and locative. Hence *parastát* is equivalent to *para-vṛittántah*, 'the rest of the story,' 'the subsequent particulars.'

[2] 'Exactly so,' 'how can it be otherwise?' *Athakim* is a particle of assent.

[3] 'It is fitting (that she should be the daughter of an Apsaras). How otherwise could there be the birth of this beautiful-form amongst mortal females? the tremulously-radiant flash does not rise from the surface of the earth (but descends from the skies).' *Apsarah-sambhavatwam* is the nominative case to *upapadyate*, Schol. According to Kátavema, *prabhá-taralam*

Verse 26. Śloka *or* Anushṭubh. *See* Verses 5, 6, 11.

॥ शकुन्तलाधोमुखी भूत्वा तिष्ठति ॥

राजा ॥ आत्मगतं ॥ लब्धावकाशो मे मनोरथः[1]। किन्तु सख्याः परिहासोदाहृतां वरप्रार्थनां श्रुत्वा धृतद्वैधीभावकातरं मे मनः[2]।

प्रियंवदा ॥ सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा ॥

प्रियंवदा ॥ सस्मितं शकुन्तलां विलोक्य नायकाभिमुखी भूत्वा[3] ॥

पुणोवि वत्तुकामो विअ सज्जो।

पुनरपि वक्तुकाम इव आर्यः।

[*prabhayá chanchalam*] *jyotis*, is a periphrasis for *vidyut*, 'lightning;' but Śankara applies it also to the beams of the sun and moon. The comparison of the unearthly beauty of a nymph to the radiance of lightning is appropriate. See Megha-dúta, verse 40.

[1] 'My desire has found (free) scope,' *i.e.*, 'Since it is certain that she is not a Bráhmaṇí woman, [*asavarnatwa-níschayát*, from the certainty of her not being of the same class with the holy father], it is clear that my desire is directed towards an attainable object.' *Avakáśa* means 'free course, 'range,' 'power of expatiating.' A similar phrase occurs later in this Act, *labdhávakáśá me prárthaná*. Káṭavema there explains it by *labdhásrayah* or *sártho me manorathah*.

[2] 'Nevertheless, having heard the prayer for a husband uttered in joke by her female-friend [*see* page 29, line 10], my heart is held in suspense and anxious,' *i.e.*, anxious to know the truth, as to whether she is really destined for marriage, or for an ascetic life; and fearful lest at some former time her husband may have been decided upon *(púrvam asyá varo nirníto na vá.* Káṭav.). Śankara interprets *vara-prárthaná* by *swámyabhilásha*, 'wish for a husband.' *Dhrita-dwaidhi-bháva-kátaram* is a complex Dwandwa compound. *Dwaidhi-bháva*, 'a state of difference, distraction, doubt.'

[3] 'Looking with a smile at Śakuntalá, (and then) turning her face towards the hero-of-the-poem;' [*lit.*, having become with her face turned, etc.] All the Devanágarí MSS. have this latter clause. *Náyaka*, in erotic poetry, is the lover, husband, or rather the hero of the poem, and *náyiká*, the heroine or female who is the object of his admiration and love. So Romeo, in Shakspere, would be the *náyaka*, and Juliet the *náyiká*. According to Śankara and Káṭavema, in every Hindú play there is also a *prati-náyaka*, or 'antagonist of the hero,' and an *upa-náyaka*, or 'sub-hero.'

॥ शकुन्तला सखीम् अङ्गुल्या तर्जयति[1] ॥

राजा । सम्यग् उपलक्षितं भवत्या । अस्ति नः सच्चरितश्रवणलोभाद् अन्यदपि प्रष्टव्यं[2] ।

प्रियंवदा । अलं विआरिअ । अणिअन्तणाणुओओ तवस्सिअणो णाम

प्रियंवदा । अलं विचार्य । अनियन्त्रणानुयोगस् तपस्विजनो नाम[3]

राजा । सखीं ते ज्ञातुम् इच्छामि ।

वैखानसं किम् अनया व्रतम् आप्रदानाद्
व्यापाररोधि मदनस्य निषेवितव्यं ।
अत्यन्तम् आत्मसदृशेक्षणवल्लभाभिर्
आहो निवर्त्स्यति समं हरिणाङ्गनाभिः[4] ॥ २७ ॥

[1] 'Śakuntalá threatens [reproves] her friend with her finger,' *i.e.*, makes a threatening or chiding gesture, as if she were angry with her friend for leading Dushyanta to pursue his interrogatories, and were ashamed at the revelation of the particulars of her history. (*Átmano vriḍá-janaka-swa-vrittántodghátanam.* Káṭavema.) According to Śankara, this is an example of the coquettish gesture called *lalitam*, i.e., though she was really eager to hear all that her lover had to say, yet by her outward gestures she appeared to be the reverse. *Priyajana-kathá-śuśrúshur api vahis tad-anyathá.* Śankara.

[2] 'It has been rightly judged by your ladyship; from an eagerness to hear (all the particulars of) her good history, there is still something (that remains) to be asked by us.'

[3] 'Enough of deliberating; surely persons (who lead the life) of hermits may be questioned unreservedly' [freely]. *Aniyantraṇánuyoga* is equivalent to *aniyama-práśna*, 'one to whom a question may be put without any restraint or ceremony.' Kaṭavema. *Alam*, in the sense of prohibiting or forbidding, is more usually found with the instrum. case of the noun, but, like *khalu*, it may sometimes be used in this sense with the indeclinable participles in *twá* and *ya*, thus *alam dattwá*, 'enough of giving,' or 'having given, it is enough;' so *khalu pítwá*, 'having drunk, hold!' Wilkins' Grammar, rule 737. The Bengálí MSS. read '*alam vicháritena.*'

[4] 'I wish to ascertain (respecting) your friend—Is this monastic vow (so)

Verse 27. Vasantatilaká (a variety of Śakkarí). *See* Verse 8.

प्रियंवदा । अज्ज । धम्मचरणेवि परवसो अअं जणो । गुरुणो उण
प्रियंवदा । आर्य । धर्मचरणेऽपि परवशोऽयं जनः । गुरोः पुनर्
से अणुरूववरप्पदाणे सङ्कप्पो ।
अस्या अनुरूपवरप्रदाने सङ्कल्पः ।[1]

opposed to the ways of love, to be observed by her (merely) until her gift-in-marriage; or, on the contrary *(áho)*, will she live to the end (of her life) along with the female deer, her favourites (from) having eyes like her own?' Dr. Boehtlingk remarks that *sakhim te jnátum ichchhámi kim anayá*, etc., is equivalent to *jnátum ichchhámi kim sakhyá te*, etc., 'I wish to know whether this vow is to be observed by thy friend,' etc. He gives instances of a similar construction in Draup., iv., 5. Mahábh., iii., 269. *Vaikhánasa*, anything relating to a *vikhánasa* or hermit, *tena kṛitam proktam vá vratam vaikhánasam, tattu niyatáraṇya-vása-rúpam*, 'the vow which is performed or enjoined by him is called *vaikhánasa*, and that consists in always living in the woods.' Śankara. *Ápradánát = pradána-paryantam*, or *áviváhát*, 'up to the period of her marriage.' In the time of Manu every Hindú girl was given away in marriage before the season of maturity *(ṛitoh prák pradánakála)*, and that father incurred great disgrace who did not so give her away. It was deemed highly reprehensible if the betrothed husband did not take her to his own house, when the marriageable period of life arrived. See Manu, ix., 4, with commentary. *Vyápára-rodhi madanasya = káma-kriyá-nivárakam*, 'hindering amatory actions.' According to Kátavema *átma-sadṛiśekshaṇa-vallabhábhir* may be optionally resolved into *átma-sadṛiśekshana-vallabhá ábhir*. *Áho*, a particle of doubt or asking, is said by the commentators to be used *pakshántare* or *vikalpe*, *i.e.*, antithetically, or, in stating an opposite alternative.

[1] 'Even in the practice of religious duties this person [Śakuntalá] is dependant on (the will of) another [*viz.*, Kanwa]; nevertheless, it is the purpose of the Guru to give her away to a suitable husband.' According to Manu (ix., 2, 3), women were never to be deemed fit for independence. Day and night they were to be held by their protectors in subjection. But in certain matters, such as lawful recreations, and if they chose to enter upon a religious life, they were to be left at their own disposal. It seems that even in those matters Śakuntalá was not her own mistress. The holy father had enjoined a life of penance upon her, but had resolved that her residence in the hermitage should not be perpetual. *Api śabdena dharmá-*

राजा ॥ आत्मगतं ॥ न दुरवापेयं खलु प्रार्थना[1]।
भव हृदय साभिलाषं सम्प्रति सन्देहनिर्णयो जातः।
आशङ्कसे यद् अग्निं तद् इदं स्पर्शक्षमं रत्नं[2] ॥ २८ ॥

शकुन्तला ॥ सरोषमिव ॥ अणसूए अहं गमिस्सं ।
शकुन्तला ॥ सरोषमिव ॥ अनसूये अहं गमिष्यामि।

अनसूया। किंणिमित्तं।
अनसूया। किन्निमित्तं।

charaṇasya swa-chhanda-karaṇiyatwam súchitam, 'by the word 'even' it is indicated that the duties of religion are generally to be performed as a voluntary act.' Káṭavema. Amara-Sinha explains *sankalpa* by *mánasam karma,* 'a mental act or resolution.' The rule of Vararuchi (i., 22) by which the Sanskrit *guru* becomes *garua* in Prákrit, only applies to the adjective.

[1] 'This prayer is not difficult of realization,' *i.e.,* A suitable husband, about whom there is this wish, is not difficult to be obtained; *prárthaná-śabdena tad-vishayo varo lakshyate:* Káṭavema. According to this, it would appear that the word *prárthaná* refers to the prayer supposed to have been made by Kaṇwa, that he might find a suitable husband for his foster-child.

[2] 'O (my) heart! become hopeful [possessed of desire]; now the certainty (of what was a matter) of doubt has come to pass. That which thou suspectedst (to be) fire, the same (is) a gem capable of being touched.' *Sandeha-nirṇaya,* 'arriving at positive certainty on a doubtful point.' This was the doubt mentioned before, at page 30, line 1, with note 2. The word *antah-karaṇa* [line 5], is there used for *hṛidaya. Yad* [*Śakuntalá-rúpam vastu*] *agnim tarkayasi,* 'The thing, [viz., Śakuntalá] which thou imaginedst fire:' Śankara. The power of a Bráhman, especially if exhibited in anger, is compared to fire [Verse 41 of this play. Bhaṭṭi, i., 23. Mahábh., I., 3010.] There may be some allusion to this here, or it may simply mean that, supposing Śakuntalá to have been a Bráhmaṇí woman, she would have been as inapproachable to a Kshatriya as a flame of fire. *Sparśa-kshamam* = *samparka-yogyam* [*see* page 28, note 1, at end].

Verse 28. Áryá *or* Gáthá. (*See* Verse 2.)
⏑ ⏑ ⏑ ⏑ | ⏑ — ⏑ | — — ‖ — ⏑ ⏑ | — — | ⏑ — ⏑ | — — | —
— — | ⏑ — ⏑ | — — ‖ ⏑ ⏑ — | — — | ⏑ | — — | —

शकुन्तला। इमं असम्बद्धप्पलाविणिं विअवदं अज्जाए गोद-

शकुन्तला। इमाम् असम्बद्धप्रलापिनीं प्रियंवदाम् आर्यायै गौत-

मीए णिवेदइस्सं।

म्यै निवेदयिष्यामि।

अनसूया। सहि। ण जुत्तं ते अकिदसक्कारं अदिहिविसेसं विसज्जिअ

अनसूया। सखि। न युक्तं ते ऽकृतसत्कारम् अतिथिविशेषं विसृज्य

सच्छन्ददो गमणं॥ शकुन्तला न किञ्चिद् उक्ता प्रस्थितैव॥

स्वच्छन्दतो गमनं॥ शकुन्तला न किञ्चिद् उक्ता प्रस्थितैव॥

राजा॥ गृहीतुम् इच्छन् निगृह्यात्मानम् आत्मगतं॥ अहो चेष्टा-

प्रतिरूपिका कामिनो मनोवृत्तिः। अहं हि

अनुयास्यन् मुनितनयां सहसा विनयेन वारितप्रसरः।

स्थानाद् अनुच्चलन्नपि गत्वेव पुनः प्रतिनिवृत्तः॥ २९॥

[1] *Asambaddha*, properly 'unconnected;' hence, 'absurd,' 'nonsensical.' *Abaddha* is used with the same acceptation.

[2] Compare note 2, page 35. Śankara quotes an aphorism of Bhṛigu, 'Whosoever does not reverently honour an unknown guest, weary with travelling, and hungry and thirsty, him they call (equal in guilt to) the slayer of a Bráhman.

[3] 'Wishing [making a movement] to arrest (her departure, but) checking himself.' The above is the reading of all the Devanágarí MSS. The Bengálí have, *Uttháya jighṛikshur iva ichchhám nigṛihya*, 'Rising up as if desirous of seizing her (and then) restraining his intention.' It is clear from what follows that, although Dushyanta did not advance towards Śakuntalá, yet he must have indicated what was passing in his mind by some gesture. It appears from page 37, line 5, that the whole party were seated. The Bengálí reading supposes that, with the idea of arresting her departure, he started up and then checked himself.

[4] 'Ah! the thoughts passing in the mind [the state of the mind] of a lover have their counterpart in his gestures: for, being desirous of following the hermit's daughter, all at once I have been restrained from advancing

Verse 29. ÁRYÁ *or* GÁTHÁ. *(See* Verse 2.)

⏑ ⏑ – | – ⏑ ⏑ | ⏑ ⏑ – ‖ ⏑ ⏑ – | ⏑ ⏑ – | ⏑ – ⏑ | – ⏑ ⏑ | –

– – | ⏑ – ⏑ | – ⏑ ⏑ ‖ – – | ⏑ ⏑ – | ⏑ | ⏑ ⏑ – | –

प्रियंवदा ॥ अकुन्तलां निरुध्य ॥ हला ण दे जुत्तं गन्तुं ।

प्रियंवदा ॥ अकुन्तलां निरुध्य ॥ हला न ते युक्तं गन्तुं ।

अकुन्तला ॥ सभ्रूभङ्गं ॥ किमिमित्तं ।

अकुन्तला ॥ सभ्रूभङ्गं[1] ॥ किन्निमित्तं ।

प्रियंवदा । रुक्खसेअणादं दुवे धारेसि मे । एहि दाव । अत्ताणं

प्रियंवदा । वृक्षसेचनं द्वे धारयसि[2] मे । एहि तावत् । आत्मानं

मोचिअ तदो गमिस्ससि ॥ इति बलाद् एनां निवर्तयति ॥

मोचयित्वा ततो गमिष्यसि ॥ इति बलाद् एनां निवर्तयति ॥

राजा । भद्रे । वृक्षसेचनादेव परिश्रान्ताम् अत्रभवतीं लक्षये । तथा ह्यस्याः

स्रस्तांसावतिमात्रलोहिततलौ बाह्वौ घटोत्क्षेपणाद्
आद्यापि स्तनवेपथुं जनयति श्वासः प्रमाणाधिकः ।
बन्धुं कर्णशिरीषरोधि वदने घर्माम्भसां जालकं
बन्धे संयमिनि चैकहस्तयमिताः पर्याकुला मूर्द्धजाः[3] ॥ ३० ॥

by decorum; although not (really) moving from my place, as if having gone, I have turned back again,' *i.e.*, 'I feel just as if I had gone and turned back. My feelings and my gestures correspond: I had a desire to follow her, and seemed to myself to do so; but as I felt checked by decorum, so I did not move from my place.' *Vinayena = kula-maryádayá:* [Śankara] and *saušílyena:* [Kát̤av.], 'by family honour,' 'by honourable, gentlemanly feeling.' *Várita-prasara = niruddha-gamana.*

[1] 'With a frown.' The *bhrú-bhanga*, or 'bending of the brow,' was one of the acts of feminine coquetry called *su-kumára*, 'very delicate.' Under this head are included all coquettish glances of the eye: Śankara. *See* page 32, note 4, and Megha-dúta, verse 73.

[2] 'Thou owest me two waterings of trees,' or according to Sir W. Jones, 'You owe me the labour, according to our agreement, of watering two more shrubs.' The commentaries have *mahyam* for *me*. *Dhri* in the causal, in the sense of 'to owe,' requires a dative of the person.

[3] 'For her arms have the shoulders drooping, and the lower part [fore-

Verse 30. Śárdúlavikrídit̤a (variety of Atidhriti). *See* Verse 14.

UNIVERSITY OF ILLINOIS LIBRARY

तद् अहम् एनाम् अनृणां करोमि ॥ इत्यङ्गुलीयं दातुम् इच्छति ॥[1]
॥ उभे नाममुद्राक्षराण्यनुवाच्य परस्परम् अवलोकयतः ॥[2]
राजा । अलम् अस्मान् अन्यथा सम्भाव्य राज्ञः प्रतिग्रहो ऽयमिति

arm] excessively red through tossing the watering-pot. Even now her unnaturally-strong breathing causes a heaving of her breast; a collection of drops of perspiration, impeding (the play of) the Śirísha in her ears, has formed upon her face: her dishevelled locks, the fillet (that confined them) having given way [fallen], are held together with one hand.' *Báhu* is the arm from the shoulder-joint [*ansa*] to the wrist, and does not include the *karabha*, or part from the wrist to the fingers. It is divided into two parts, the upper arm, *praganḍa*, or that part of the arm from the elbow to the shoulder; and the lower arm, *prakoshṭha*, commonly called the fore-arm, extending from the elbow to the wrist [*see* Amara-kosha, pp. 149, 150]. *Atilohita-talau* is a Bahuvríhi compound, in agreement with *báhú; talau* cannot, therefore, be translated by 'the palms of the hands.' Wilson gives 'fore-arm' as one meaning of *tala*, and Śankara explains it by *bhujodara*. It may possibly mean the under-surface of the arms, which would be reddened by the exertion of lifting and tossing the watering-pot. *Pramáṇádhika* = *swábhavika-mánád adhika*, 'more than natural,' 'undue.' *Baddham* 'formed' [*see* page 28, note 1]. *Jálakam*, properly a 'net-work'—hence, 'a collection [*samúha*, Schol.] or assemblage of anything.' Śankara observes that her face was spotted with drops of perspiration so as to resemble net-work. So *swedam ánana-vilagna-jálakam:* Raghu-vanśa ix. 68. *Karṇa-śiríśa-rodhi* [*see* page 5, note 3]. The drops of perspiration would prevent the play of the pendent flower by causing it to adhere to her cheek [*Sthiri-karaṇát:* Śankara. *Sanślesha-káritwát:* Kaṭav.] A similar idea occurs in the Megha-dúta, verse 28, where the lotus of the ears is described as faded by the act of removing the perspiration from the cheeks in the hot weather. The lotus-flower, or one of its petals, seems to have furnished as common an ornament for the ear as the *śiríśa:* [Megha-dúta, verses 69, 46.] *Paryákuláh* = *vikírṇáh*, 'scattered.'

[1] This is probably the ring which was afterwards given to Śakuntalá, and served as the *abhijnána* or token of recognition.

[2] 'Both, reading the letters of the seal with the name (of Dushyanta stamped on it), look at each other;' [*Asau rájá iti kṛitwá*, 'Thinking to them-

राजपुरुषं माम् अवगच्छथ[1]।

प्रियंवदा। तेण हि णारिहदि[2] एदं अङ्गुलीअअं अङ्गुलीविओअं।

प्रियंवदा। तेन हि नार्हति एतद् अङ्गुलीयकम् अङ्गुलीवियोगं।

अज्जस्स वअणेण अणिरिणा दाणिं एसा॥ किच्चिदिहस्स॥ हला सउन्दले

आर्यस्य वचनेन अनृणा इदानीम् एषा॥ किच्चिदिहस्य॥ हला शकुन्तले

मोदूदासि अणुअम्पिणा अज्जेण अहवा महाराएण। गच्छ दाणिं।

मोचितासि अनुकम्पिना आर्य्येण अथवा महाराजेन। गच्छ इदानीं।

शकुन्तला॥ आत्मगतं॥ जदु अत्तणो पहविस्सं॥ प्रकाशं॥ का

शकुन्तला॥ आत्मगतं॥ यदि आत्मनः प्रभविष्यामि॥ प्रकाशं॥ का

तुमं विसज्जिदव्वस्स रुन्धिदव्वस्स वा।

त्वं विसृष्टव्यस्य रोद्धव्यस्य वा[3]।

selves,' 'This is the king.' Kátavema]. All the Devanágarí MSS. read *náma-mudrákshariṇi*. *Mudrá* is here, not a 'seal-ring,' but 'the seal *or* engraved stone on the ring;' *náma-mudrá*, lit., 'name-seal,' is a seal with a name engraved on it, a signet-seal. So in the Málavikágnimitra, [p. 5, l. 9, and 48, 4.] *nága-mudrá-sanátham angulíyakam*, and *sarpa-mudrakam angulíyakam*, 'a ring possessed of a snake-seal,' *or* 'snake-stone seal.' *Anuváchya* = *paṭitwa*, 'having read,' 'having decyphered.' *Vach* and *anuvach* in the causal have generally this sense in dramatic composition.

[1] 'Enough of considering me to be different (from what I am); this (ring) is a present (received) from the king: therefore understand me to be the king's officer.' *Alam anyathá sambhávya* = *alam anyathá sambhávanayá*, [*see* page 47, note 3] 'Do not imagine me to be the king himself; I am only the king's servant, and this is his ring, which he has given me to serve as my credentials.' *Pratigraho yam*, i.e., *idam anguríyakam mayi dattam:* Śankara. The verb *pratigrah* signifies especially 'to receive a gift,' and requires a genitive case: thus, *Rájnah* [or *nripasya*] *na pratigṛihṇiyát*, 'Let him not receive any gift from the king.' Manu iv., 84. *Pratigraha* is 'that which is received' [*pratigṛihyate*]; hence, any gift.

[2] All the MSS. have either *náruhadi* or *náluhadi* for the Sanskrit *nárhati*, but the above is correct according to Lassen's Instit., Prák., p. 193, 10.

[3] 'Who are you (in respect) of what is to be allowed to go and what it is

राजा ॥ शकुन्तलां विलोक्य आत्मगतं ॥ किं नु खलु यथा वयम् अस्याम् एवम् इयमप्यस्मान् प्रति स्यात्। अथवा लब्धावकाशा मे प्रार्थना[1]। कुतः[2]।

वाचं न मिश्रयति यद्यपि मे वचोभिः
कर्णं ददात्यभिमुखं मयि भाषमाणे।
कामं न तिष्ठति मदाननसम्मुखी सा
भूयिष्ठम् अन्यविषया न तु दृष्टिर् अस्याः[3] ॥ ३१ ॥

नेपथ्ये। भो भोस् तपस्विनः। सन्निहितास् तपोवनसत्त्वरक्षायै भवत[4]। प्रत्यासन्नः किल मृगयाविहारी पार्थिवो दुष्यन्तः।

to be held back?' *i.e.*, 'What power have you to send me away or keep me back?' *Ká = na prabhuh, avaśá:* [Kátav.] *i.e.*, 'You have no right or power.' [*see* page 33, note 2.] This use of the genitive case for the dative, and of the future pass. part. for the verbal noun, is peculiar to Prákṛit. The idiom of Sanskrit would require, *visarjanáya rodhanáya vá*, 'for loosing or binding.'

[1] 'My wish has found (free) scope,' *i.e.*, I am at liberty to indulge it. *Prárthaná = manoratha:* Kátav. [*See* p. 46, note 1].

[2] *Kutas*, 'Whence?' 'Why so?' This expression is frequently used where a reason is about to be given in verse for some previous statement. It may be translated by 'because.'

[3] 'Although she mingles not her speech with my words, (nevertheless) she places her ear directly opposite to me speaking [when I speak]. Granted that she does not stand with her face towards my face, (still) her eye for the most part is not fixed on any other object.' Thus, says the Scholiast, he was free to indulge his hopes, without being actually certain of their realization. *Dadáti* [*nikshipati:* Kátav.] *karṇam*, i.e., *avahitá, tatpará asti*, 'she is very attentive:' Śankara. *Kámam*, 'Well!' 'Granted!' explained by *atyartham* and *niśchitam: see* page 24, line 1.

[4] 'Be ye near at hand to protect the animals of the penance-grove.' *Sattwa = jantu*, 'an animal:' Śankara. Boehtlingk translates it by *wesen*, 'being,' 'existence,' 'weal,' which is a legitimate acceptation of the word.

Verse 31. Vasantatilaká (a variety of Śakkarí). *See* Verses 8, 27.

तुरगखुरहतस् तथा हि रेणुर्
विटपविषक्तजलार्द्रवल्कलेषु ।
पतति परिणतारुणप्रकाशः
शलभसमूह इवाश्रमद्रुमेषु ॥ ३२ ॥[1]

अपि च

तीव्राघातप्रतिहततरुस्कन्धलग्नैकदन्तः
पादाकृष्टव्रततिवलयासङ्गसञ्जातपाशः ।
मूर्त्तो विघ्नस् तपस इव नो भिन्नसारङ्गयूथो
धर्मारण्यं प्रविशति गजः स्यन्दनालोकभीतः ॥ ३३ ॥[2]

॥ सर्वाः कर्णं दत्त्वा किञ्चिदिव सम्भ्रान्ताः ॥

राजा ॥ आत्मगतं ॥ अहो धिक् पौरा अस्मदन्वेषिणस् तपोवनम् उपरुन्धन्ति । भवतु । प्रतिगमिष्यामस् तावत् ।

[1] 'For the dust, raised by the hoofs of the horses, like a swarm of locusts shining in the fading glow of sun-set, falls on the trees of the hermitage, having bark-garments, moist with water, suspended (to dry) on the branches.' For *valkaleshu* see page 17, note 2. *Aruṇa* is the glow either of sun-rise or sun-set, more usually the former. *Pariṇatáruṇa*, as explained by Káṭavema, is the evening [*sáyantana*] redness of the sun, in contradistinction to the *aruṇodaya* or dawn. *Śalabha-samúha* = *patanga-nivaha*, 'an assemblage of grasshoppers.'

[2] 'An elephant, terrified at the sight of the (king's) chariot, enters the sacred grove, scaring the herd of deer, a corporeal interruption, as it were, of our penance; having a (kind of) tether, caused by the clinging of the hedge of creepers dragged along by his feet; having one of his tusks fixed in the trunk of a tree, struck back with a violent blow.' Such is the reading of all the Devanágarí MSS. The Bengálí have *tívrághátád abhimukha-taru-skandha-bhagnaika-danta*, 'with a violent blow having broken one tusk

---

Verse 32. Pushpitágrá, containing twenty-five syllables to the line, each line being alike, the first and third half-lines ending at the twelfth syllable.

⏑⏑⏑⏑⏑⏑–⏑–⏑⏑––– ‖ ⏑⏑⏑⏑–⏑⏑⏑–⏑–⏑⏑–⏑

Verse 33. Mandákránta (variety of Atyashṭi). *See* Verse 15.

सख्यौ । अज्ज दूमिणा आरण्णअवुत्तन्तेण पज्जाउलम्ह । अणुजा-
सख्यौ । आर्य अनेन आरण्यकवृत्तान्तेन[1] पर्याकुलाः स्मः । अनुजा-
णाहि णो उडअगमणस्स[2] ।
नीहि न उटजगमनाय ।

राजा ॥ ससम्भ्रमं ॥ गच्छन्तु भवत्यः । वयमप्याश्रमपीडा यथा न भविष्यति तथा प्रयतिष्यामहे ।

॥ सर्व उत्तिष्ठन्ति ॥

सख्यौ । अज्ज असम्भाविदादिहिसक्कारं भूओवि पेक्खणणिमित्तं
सख्यौ । आर्य असम्भावितातिथिसत्कारं भूयोऽपि प्रेक्षणनिमित्तं
लज्जेमो अज्जं विण्णविदुं ।
लज्जामहे आर्यं विज्ञापयितुं[3] ।

against the trunk of a tree standing in his way.' For *pâda* Kâṭavema reads *kroḍa*, 'the breast.' *Valaya* = *veshṭana*, 'anything that surrounds and encloses; as a hedge, a fence:' *vratati-valaya* is the hedge of creepers surrounding the hermitage. *Pâśa* = *bandhana-rajju*, 'a binding-rope:' Schol. *Mûrto* = *mûrtimân*, 'possessed of a body, incarnate;' as opposed to the spiritual obstruction caused by evil spirits, etc. *Bhinna-sâranga-yûthah* is a Bahuvríhi compound, in agreement with *gajah*, i.e. an elephant *(yena)* by whom *(sâranga-yûtham)* the herd of deer *(bhinnam)* has been scattered [*vikîrṇam*]. Kâṭavema observes that it may be inferred that this was a wild elephant [*vanya-gaja*], and not an elephant belonging to the king, from its being frightened at the sight of the royal chariot [*syandana*]. Compare a scene in the Ratnávali, page 27.

[1] 'By this forest-incident.' *Vṛittânta* often has the sense of 'incident,' 'event,' 'occurrence.'

[2] There is no dative case in Prákṛit, the genitive is used to supply its place.

[3] *Vijnápayitum* is properly, 'to make a respectful representation,' as from an inferior to a superior. Here it governs two accusatives, like verbs of telling, informing, etc. The phrase *sambhávitátithi-satkáro bhúyo preksha-ṇa-nimittam*, 'Adequate hospitality to a guest is a cause of seeing (him) again,' was probably a proverb. The two friends, wishing to quote this

राजा। मा मैवं। दर्शनेनैव भवतीनां पुरस्कृतो ऽस्मि।[1]

शकुन्तला। अणसूए। अहिणवकुससूईए परिक्खदं मे चलणं। कुर-

शकुन्तला। अनसूये। अभिनवकुशसूच्या[2] परिक्षतं मे चरणं। कुर-

वअसाहापरिलग्गं च वक्कलं। दाव परिपालेध मं। जाव एं मो-

वकशाखापरिलग्नं[3] च वल्कलं। तावत् परिपालयतं मां। यावद् एनन् मो-

क्षेमि॥ इति राजानम् एवावलोकयन्ती सव्याजं विलम्ब्य[4] सह सखीभ्यां

चयामि॥ इति राजानम् एवावलोकयन्ती सव्याजं विलम्ब्य सह सखीभ्यां

निष्क्रान्ता॥

निष्क्रान्ता॥

राजा। मन्दौत्सुक्यो ऽस्मि नगरगमनं प्रति। यावद् अनुयात्रिकान् समेत्य नातिदूरे तपोवनस्य निवेशयामि[5]। न खलु शक्नोमि शकुन्तला-व्यापाराद्[6] आत्मानं निवर्तयितुं। मम हि

proverb as an argument for a second visit from Dushyanta, said that they were ashamed to do so, as the hospitality they had shown to their guest had been *asambhávita*, 'inadequate.' Translate—'We are ashamed to represent inadequate hospitality to a guest as a reason for seeing (him) again.'

[1] 'Nay, not so; I have received all the honours (of a guest) by the mere sight of your ladyships.' *Puraskṛita* = *satkṛita*, 'hospitably entertained.'

[2] 'By the point of a young kuśa (leaf).' *Súchi*, 'a needle,' is here used for the long tapering point of the leaf of the kuśa grass. The needle-like sharpness of the blades of this grass has been already noticed, page 18, note 1.

[3] A species of Jhintí or Barleria, with purple flowers and covered with sharp prickles.

[4] 'Pretendedly delaying,' *i.e.*, Making some pretext for lingering.

[5] 'I am become indifferent about returning to the city. Meanwhile having joined my followers, I will make (them) encamp at no great distance from the penance-grove.' *Manda*, in composition, has the sense of 'little.' The verb *ni-viś*, 'to enter,' 'take up a station,' is often used in reference to the encampment of an army. Manu, vii., 188. Raghu-vanśa, v., 42.

[6] 'From occupying myself about Śakuntalá.' *Śakuntalá-gochara-pravartanát*: K. *Śakuntalá-vividha-cheshṭitatwát*: Ś.

गच्छति पुरः शरीरं धावति पश्चाद् असंस्तुतं चेतः ।
चीनांशुकमिव केतोः प्रतिवातं नीयमानस्य[1] ॥ ३४ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ प्रथमोऽङ्कः ॥

[1] '(My) body goes forward (towards my retinue); (my) heart, not being in harmony (with my body), runs back (towards Śakuntalá), like the silken flag of a banner borne against the wind.' *Purah*, i.e., *Agratah senám prati*, 'Forward towards (my) army.' *Paśchát*, i.e., *Prishṭhatah śakuntalám prati:* K. *Asanstutam* = *aparichitam, avaśam*, 'unacquainted, unrelated, not under the control (of the body).' The verb *san-stu* is properly 'to sing or praise in chorus.' Hence *asanstuta* probably means, 'not harmonizing,' 'not in concert.' The Bengálí MSS. read *asansthitam (= avyavastham)* 'restless, unstable, ill-regulated.' *Chínánśukam* = *china-desa-bhava-vastra-víśeshah*, 'a kind of cloth produced in China,' 'silk,' 'muslin.'

Verse 34. Áryá *or* Gáthá. *(See* Verse 2.)

— ⏑ ⏑ | ⏑ — ⏑ | — — ‖ — ⏑ ⏑ | — — | ⏑ — ⏑ | — — | —
— — | ⏑ ⏑ ⏑ ⏑ | — — ‖ ⏑ ⏑ — | — — | ⏑ | — — | ⏑

॥ अथ द्वितीयो ऽङ्कः ॥

॥ ततः प्रविशति विषण्णो विदूषकः ॥

विदूषकः ॥ निःश्वस्य ॥ भो दिट्ठं । एदस्स मिअआसीलस्स रण्णो

विदूषकः[1] ॥ निःश्वस्य ॥ भो दिष्टं । एतस्य मृगयाशीलस्य राज्ञो

वअस्सभावेण णिव्विण्णोम्हि । अअं मिओ । अअं वराहो । अअं सद्दूलोत्ति

वयस्यभावेन निर्विण्णोऽस्मि । अयं मृगः । अयं वराहः । अयं शार्दूल इति

[1] The word *Vidúshaka* means 'a witty, merry, facetious person;' 'a good-natured jolly fellow.' In dramatic language it is the title given to the jocose companion and confidential friend of the *náyaka*, or hero of the piece. This character acts the same part towards the king or prince who is the hero, that her female companions and confidantes do towards the heroine of the play. He is his constant attendant, and, by a curious regulation, is to be a Bráhman, that is to say, of a caste higher than that of the king himself; and yet his business is to excite mirth by being ridiculous in person, age, and attire. Śankara says that he is to be grey-haired *(palitah)*, hump-backed *(kubjah)*, lame *(khañjuh)*, and with ugly features *(vikṛitánanah)*; that the chief part of all that he says is to be humorous and nonsensical; and that he is to be allowed access to the female apartments *(antah-pura-charah;* see Wilson's Dramatic System, page xliii). In fact, he is a species of buffoon. His attempts at wit, which are never very successful, and his allusions to the pleasures of the table, of which he is a confessed votary, are absurdly contrasted with the sententious solemnity of the despairing hero, crossed in the prosecution of his love-suit. The shrewdness of the heroine's confidantes never seems to fail them under the most trying circumstances; but the clumsy interference of the Vidúshaka in the intrigues of his friend, only serves to augment his difficulties, and occasions many an awkward dilemma. As he is the universal butt, and is allowed in return full liberty of speech, he fills a character which is very necessary for the enlivenment of the otherwise dull monotony of a Hindú drama. He is called by Śankara the *upanáyaka* of the piece, or the *náyakasya upanáyakah*, a kind of sub-hero, or assistant to the hero: *see* page 46, note 3. Kátavema says, 'The Vidúshaka

मज्झण्हेवि गिम्हविरलपाअवच्छाआसु वणराईसु आहिण्डीअदि अड-

मध्याह्नेऽपि ग्रीष्मविरलपादपच्छायासु वनराजिषु आहिण्ड्यते अट-

वीदो अडविं। पत्तसङ्करकसाआणि कडुआणि गिरिणईजलाणि पीअन्ति।

व्या अटवीं। पत्रसङ्करकषायाणि कटूनि गिरिनदीजलानि पीयन्ते।

अणिअदवेलं सुल्लमंसभूइट्ठो आहारो अण्हीअदि । तुरगाणुधावण-

अनियतवेलं शूल्यमांसभूयिष्ठ आहारो ऽश्यते । तुरगानुधावन-

is the name for a ridiculous childish man *(mánavaka)*, who is always at the side of the hero *(náyaka-párśwa-parivarti)*. He is the companion of his sports and promoter of his amusement *(hásya-kári-narma-suhrid*, or, *narma-sachiva)*. In effecting the three objects of human life, viz., merit, wealth, and pleasure; the family priests assist the king in the first; the young prince *(yuva-rája)* and the army in the second; the Vidúshaka, the parasite *(pítamarda)*, and the pimp *(vita)*, in the third.' For an account of the Vita, *see* Wilson's Dramatic System of the Hindús, page xlvii.

[1] 'Oh (my evil) destiny! I am worn out by being the associate of this king, who is so addicted to the chase. 'Here's a deer,' 'There's a boar,' Yonder's a tiger:' (in the midst of) such (cries), even at mid-day, is it wandered about from forest to forest, in the paths of the woods, where the shade of the trees is scanty in the hot season.' *Vayasya* is properly, 'an associate or companion of about the same age *(vayas)*. *Iti*, 'so saying,' here, rather, 'so crying out.' *Vana-ráji* sometimes denotes 'a fine tree,' 'one that beautifies the woods:' [*see* Wilson's Dict.] Bopp, in his Glossary, observes that *ráji*, in composition, signifies 'region,' and that *vana-ráji* in this passage may be translated 'region of the woods.' The only other compound I can call to mind in which *ráji* occurs, is *nila-rájayah*, 'dark lines or rows (of clouds):' [verse 2 of the Ritu-sanhára.] As most of the synonyms for *ráji*, such as *paddhati*, *saraṇi*, *áli*, etc.—signify 'road,' 'path,' as well as 'line,' a similar sense may be given to *ráji*. *Áhindyate*, pres. pass. of *hiṇḍ* or *hiḍi*, with prep. *á*, 'to wander about:' a very uncommon root: understand *asmábhih*, 'by us.' The Prákrit, and not the Sanskrit, is answerable for the collocation of words in this sentence.

[2] 'Bad-smelling [pungent] water of mountain-streams, astringent from the mixture of leaves, is drunk. At irregular hours, food, (consisting) chiefly

कण्डिदमन्धिणो रत्तिम्मि वि णिकामं मइदव्वं णत्थि । तदो महन्ते एव्व
कण्डितमन्धे रात्रावपि निकामं शयितव्यं नास्ति । ततो महति एव
पच्चूसे दासीएपुत्तेहिं मउणिलुद्धएहिं वणग्गहणकोलाहलेण पडिवोधि-
प्रत्यूषे दास्याःपुत्रैः शकुनिलुब्धकैर् वनग्रहणकोलाहलेन प्रतिबोधि-
दोम्हि । एत्तएण दाणिम्मि पीडा ण णिक्कमदि । तदो गण्डस्स उवरि
तोऽस्मि। इयता इदानीमपि पीडा न निष्क्रामति । ततो गण्डस्य उपरि
पिण्डिआ संवुत्ता । च्चिओ किल अम्हेसु ओहीणेसु तत्तभवदो मिआणु-
पिटका संवृत्ता । ह्यः किल अस्मासु अवहीनेषु तत्रभवतो मृगानु-

of meat roasted on spits, is eaten.' *Kaṭu*, 'pungent,' 'ill-scented.' *Śúlyamánsa*, 'roast meat,' 'meat cooked on a spit.' *Bhúyishtha;* see page 3, note 1.

[1] 'Even in the night it cannot be slept peacefully (by me) having (my) joints strained by running along side of (his) horse.' Such is the reading of all the Devanágarí MSS. The Bengálí have *turaga-gaánam cha saddena*, 'by the noise of horses and elephants.' *Anu* is either 'after' or 'by the side of.' *Kaṇḍ* or *kaḍi*, 'to break, tear, separate,' is not so common as *khaṇḍ;* but the latter would be too strong a word in this passage. The genitive *mama*, 'of me,' must be supplied after *śayitavyam*. The instrum. case is more usual after the fut. pass. part., but not more correct.

[2] 'Then at the very earliest dawn, by the sons of slaves hunting the birds, I am awakened by the din of taking the forest.' *Mahati-pratyúshe*, lit., 'at great dawn.' Compare *mahá-rátra*, 'mid-night,' and the French 'de grand matin.' *Dásyáḥ-putraiḥ* stands for *dási-putraiḥ*, and is to be regarded as one compound. Śankara quotes a note of Páṇini [vi. 3. 22.] to the effect that the genitive case in this compound is used *ákróśe* in abusing and reviling. So also in *vrishalyáḥ-putraiḥ* for *vrishali-putraiḥ*. *Vana-grahaṇa* denotes 'surrounding and taking possession of a wood for the purpose of hunting the animals it contains [*mṛiga-grahaṇártham:* K.]' Those who do so are called, further on in this Act, *vana-gráhiṇaḥ*, which Kátavema explains by *vanávarodhakáḥ*, 'those who inclose a wood and obstruct the points of egress.'

[3] 'Even by all this my trouble does not come to an end; (for) afterwards upon the (old) boil, (another small) boil is produced.' *Iyatá* = *etávatá*, 'by this much,' 'by so much.' *Nishkrámati* = *śámyati*, 'ceases.' *Piṭaká* = *visphoṭaka*, 'a pustule,' 'a small boil,' 'a pimple.' This was probably a pro-

सारेण अस्समपदं पविट्ठस्स तावसकण्णआ सउन्दला णाम मम अधण्णदाए
सारेण आश्रमपदं प्रविष्टस्य तापसकन्यका शकुन्तला नाम मम अधन्यतया
दंसिदा। सम्पदं णअरगमणस्स मणं कहमि ण करेदि। अच्चाबि तस्स
दर्शिता[1]। साम्प्रतं नगरगमनाय मनः कथमपि न करोति। अद्यापि तस्य
तं एव्व चिन्तअन्तस्स अच्छीसु पभादं णासि। का गदी। जाव णं
तामेव चिन्तयतोऽक्ष्णोः प्रभातमासीत्[2]। का गतिः। यावद् एनं
किदाचारपरिकम्मं पेक्खामि॥ इति परिक्रम्यावलोक्य च॥ एसो वाणा-
कृताचारपरिकर्म्माणं प्रेक्षे॥ इति परिक्रम्यावलोक्य च॥ एष वाणा-
सणहत्थाहिं जवणीहिं वणपुप्फमालाधारिणीहिं परिवुदो इदो एव्व
सनहस्ताभिर् यवनीभिर् वनपुष्पमालाधारिणीभिः परिवृत इत एव
आअच्छदि पिअवअस्सो। भोदु। अङ्गभङ्गविअलो विअ भविअ चिट्ठिस्सं।
आगच्छति प्रियवयस्यः। भवतु। अङ्गभङ्गविकल इव भूत्वा स्थास्यामि[3]।

verbial phrase, as we have it also in Mudrárákshasa, page 120, line 14; *ayam aparo gaṇḍasya upari visphoṭaḥ.*

[1] 'For indeed yesterday, while we were left behind, a hermit's daughter, named Śakuntalá, through my ill-luck was presented to the view of his highness, who had entered the grounds of the hermitage in pursuit of a deer.' *Asmásu avahíneshu = paśchát patiteshu,* 'dropped behind:' Ś.

[2] 'Even to-day (the light of) dawn (broke) upon the eyes (of him) thinking of that very (damsel);' that is, according to Chandra-śekhara, *jágrata eva rajani nirgatá,* 'the night passed away whilst he was still awake.' Kátavema remarks, 'By this it may be inferred that, with thinking of her, he had not closed his eyes all night.' *Akshṇoḥ,* i.e., *dṛiśor unmílatoḥ satoḥ,* 'on his eyes being (still) open.' The word *satoḥ* in the commentary indicates that *akhsnoḥ* is in the locative case dual.

[3] 'What is to be done? Meanwhile I will (be on the look out to) see him, when he has performed (his) usual toilet. Here is my dear friend coming in this very direction, surrounded by Yavana women, having bows in their hands, and wearing garlands of wild-flowers. Be it so; I will stand as if crippled by paralysis of my limbs.' *Ká gatiḥ,* lit., 'what resource,' *i.e.,* 'what remedy, what expedient can be devised?' This is a common phrase

जइ एव्वधि णाम विस्समं लहेअं ॥ इति दण्डकाष्ठम् अवलम्ब्य स्थितः ॥

यदि एवमपि नाम विश्रमं लभेय ॥ इति दण्डकाष्ठम्[1] अवलम्ब्य स्थितः ॥

॥ ततः प्रविशति यथानिर्दिष्टपरिवारो राजा ॥

राजा ।

कामं प्रिया न सुलभा मनस्तु तद्भावदर्शनाश्वासि ।
अकृतार्थे ऽपि मनसिजे रतिम् उभयप्रार्थना कुरुते[2] ॥ ३५ ॥

in Prákrit; it occurs again in the 5th Act. *Kidáchára-parikammam* [Sanskrit, *kritáchára-parikarmánam*]. This is the reading of one of the oldest MSS. [East-India House, 1060], and of Chandra-śekhara. Kátavema reads *pratikarmánam;* but *parikarma* and *pratikarma* have the same sense, viz., 'decoration after purification of the body,' 'rubbing it with perfumes after bathing.' Most of the Devanágarí MSS. have *parikkamam* for *parikramam*, 'circumambulation.' *Yavaní*, properly a Muhammadan woman, a native of *Yavana* or Arabia, but applied also to a native of Greece. Wilson, in his translation of the Vikramorvasí, where the same word occurs [Act 5, page 261], remarks that Tartarian or Bactrian women may be intended. However this may be, it is plain that the business of these attendants was to act as the bearers of the king's bow and arrows. At the end of Act 6. a Yavaní enters again; *śárnga-hastá*, 'carrying a horn-bow.' Chézy quotes the following gloss; *Yavaní yuddha-kále rájno 'stram dadáti*, 'The Yavaní in the time of war gives weapons to the king.' Kátavema says, *Yavaní śastra-dhárini*, 'The Yavaní is the weapon-bearer.' *Anga-bhanga*, properly 'palsy or paralysis of the limbs.' Kátavema observes that the Vidúshaka here acts the *Vishkambha*, which he defines as an *Adhama-pravéśaka* or inferior introductory scene, coming between the acts *(ankayor-madhya-varti)*, and performed by inferior actors *(nicha-pátra-prayojitah)*. Its object is to connect or bind together the story of the drama and the sub-divisions of the plot *(kathá-sanghattanártham)*, by concisely alluding to what has happened in the intervals of the acts, or what is likely to happen at the end *(bhútánám bhávinám api sankshepena súchanát)*.

[1] 'Leaning on a staff.' *Danda-káshtha* = *yashti*, 'a stick, a staff of wood.'

[2] 'Granted my beloved is not easy to gain, still my heart encourages

Verse 35. Áryá *or* Gáthá. *(See* Verse 2.)

— — | ⏑ — ⏑ | ⏑ ⏑ — ‖ ⏑ — ⏑ | — — | ⏑ — ⏑ | — — | ⏑
⏑ ⏑ — | — ⏑ ⏑ | ⏑ ⏑ — ‖ ⏑ ⏑ ⏑ ⏑ | — — | ⏑ | — ⏑ ⏑ | —

॥ स्मितं कृत्वा ॥ एवम् आत्माभिप्रायसम्भावितेष्टजनचित्तवृत्तिः प्रार्थयिता विडम्ब्यते। तद्यथा

स्निग्धं वीक्षितम् अन्यतो ऽपि नयने यत् प्रेरयन्त्या तया
यातं यच्च नितम्बयोर् गुरुतया मन्दं विलासादिव।
मा गा इत्यवरुद्धया यदपि सा सासूयम् उक्ता सखी
सर्वं तत् किल मत्परायणम् अहो कामी स्वतां पश्यति ॥ ३६ ॥

(itself) by observing her gestures (of love). Even though love has not accomplished its object the desire of both (of us) anticipates enjoyment.' *Kámam;* see note 3, page 54. *Na sulabhá*, i.e., from her relationship to the Rishi: K. *Tad-bháva-darśanáśwási;* such is the reading of all the Bengálí MSS,, and of Śankara. The Devanágarí read *tad-bháva-darśanáyási* where *áyási* properly means 'active,' 'kept in activity,' 'stimulated to exertion,' *i.e.*, exerting itself to obtain her. But it may be questioned whether *áswási* be not preferable, especially as Káṭavema, though he writes *áyási*, explains it by *santushyati*, 'is cheered,' and by *áśwásitam*, 'consoled.' *Bháva* = *śringára-cheshṭá*, 'the expression of amorous sentiments by gestures.' The gestures here referred to are described in the next verse, beginning *snigdham*, etc. *Darśana* is either 'seeing, looking at,' [*avalokana:* Ś.] or, 'exhibiting, showing.' [*sákshát-karaṇa*, K.] In the latter case, translate 'by her exhibition of amorous gestures.' *Ubhaya*, i.e., *náyaka-náyikayoh* or *stri-purushayoh*. *Prárthaná* = *abhilásha*, 'longing.'

[1] This is a long Bahuvríhi compound, agreeing with *prárthayitá*. Translate 'Thus the suitor [lover] who judges of the state of feeling of his beloved one by his own desires, is deluded.' *Evam*, i.e., *vakshyamaṇa-prakáreṇa*, 'in the following manner, in the way about to be mentioned:' K. *Abhipráya* = *abhilásha*. *Sambhávita* = *kalpita*, 'imagined,' or *śankita*, 'suspected.' *Ishṭa-jana* = *manogata-vyakti*, 'the individual in one's thoughts.' *Prárthayitá* = *kámukah* or *yáchakah*. *Vidambyate* = *apahásyate*, 'is mocked,' 'is made a fool of;' supply *kámena*, 'by love.' The direction *smitam kritwá*, implies that, whilst saying this, he is to smile at his own folly in supposing that she was as fond of him as he was of her, merely because her gestures were coquettish.

[2] 'Whereas by her, even though casting her eyes in another direction, a

Verse 36. Śárdúlavikríḍiṭa (variety of Atidhṛiti). *See* Verses 14, 30.

विदूषकः ॥ तथा स्थित एव ॥ भो वअस्स । ण मे हत्था पसरन्ति ।
विदूषकः ॥ तथा स्थित एव[1] ॥ भो वयस्य । न मे हस्तौ प्रसरतः ।
ता वाआमेत्तेण जआवीअमि ।
तद् वाचामात्रेण जाप्यसे[2] ।
राजा । कुतो ऽयं गात्रोपघातः ।

tender glance was given [*lit.*, it was looked tenderly]; and whereas by the weight of (her) hips she moved [*lit.*, it was moved by her] slowly, as if from dalliance; and whereas by (her) detained in these (words) 'Do not go,' [*see* page 51, line 2], that friend was addressed with disdain; all that certainly had reference to me. Ah! (how) a lover discovers (what is) his own!' *Vikshitam* is here the pass. past part., and *snigdham* an adverb: Ś. *Avaruddhayá*, or, according to same MSS., *uparuddhayá* = *krita-gamana-bádhayá* or *krita-gati-vyághátayá*. *Mat-paráyaṇam* = *mad-vishayakam*, 'relating to me.' *Aho* here denotes wonder. [*áścharye*: K.] *Swatám* = *átmíyatám* or *swakíyatám*, i.e., *mat-kṛitam sarvam idam*, 'All that was done on my account.' 'Although her gestures appeared to be unfavourable, yet it was easy to refer them to myself.' [*átma-vishayatwáropa iti mantavyam*: K.]

[1] 'Still in the same position,' *i.e.*, leaning on his stick, as if *anga-bhanga-vikala*, 'crippled by a paralysis of the limbs.' *See* page 63, line 2.

[2] 'My hands are not capable of extension [*lit.*, do not go forward], therefore by words merely are you wished victory [*lit.*, are you made to be victorious],' *i.e.*, 'I cannot greet you with the usual *anjali* or salutation made by joining the hands and applying them to the forehead; you must therefore be contented with the salutation *Jayatu!* or *Vijayí bhava!*' This is the reading of the oldest MSS. [East-India House, 1060; Bodleian, 233]. The Calcutta edition, without the support of any MS. in my possession, adds '*jayatu, jayatu bhaván*, 'Let your majesty be victorious.' This is sufficiently implied in *jápyase*, which I cannot agree in deriving from *jap*, 'to repeat or mutter,' but rather from the causal of *ji*, 'to conquer.' If referred to *jap* the meaning could only be 'you are caused to mutter,' which does not suit the context; whereas the sense of *jápyase*, as the 2nd per. sing. pres. pass. of the causal of *ji*, is quite suitable, and is, moreover, agreeable to the interpretation of Kátavema [*vijayí bhava*], and to that of the Calcutta edition [*jayárho 'si*]. Lassen considers *jápyase* to be the proper Sanskṛit equivalent for the Prákṛit

विदूषकः । कुदो किल सअं अच्छी आउलीकरिअ अस्सुकारणं

विदूषकः । कुतः किल स्वयम् अक्षिणी आकुलीकृत्य अश्रुकारणं

पुच्छेसि ।

पृच्छसि[1] ।

राजा । न खल्ववगच्छामि । भिन्नार्थम्[2] अभिधीयतां ।

विदूषकः । भो वअस्स । जं वेदसो खुज्जलीलं विडम्बेदि तं किं

विदूषकः । भो वयस्य । यद् वेतसः कुब्जलीलां विडम्बयति तत् किम्

अत्तणो पहावेण णं णईवेअस्स ।

आत्मनः प्रभावेण ननु नदीवेगस्य[3] ।

राजा । नदीवेगम् तत्र कारणं ।

विदूषकः । ममवि भवं ।

विदूषकः । ममापि भवान् ।

jaábiasi, although, with Chézy, he refers it to *jap* [Instit. Ling. Prák., p. 361]. Most of the Devanágarí MSS. read *jíábaissam* for *jívayishyámi*, 'I will cause to live,' 'I will wish life,' *i.e.*, I will salute you with *chiran jíva*, 'Long life to you!' Compare page 68, line 12.

[1] 'Why indeed, having yourself troubled (my) eyes, do you inquire the cause of (my) tears.' Thus explained by Śankara: *yathá ko'pi kasyachin netrayor angulyádikam pravésya prichchhati bhavatás chakshushor ásru katham áyáti tathá twam api*, 'You are like a person who, after thrusting a finger, etc., into the eyes of any one, asks, How does a tear come into your eyes?' The Vidúshaka probably here quotes some proverb, and the king observes in the next line that he does not understand its application in the present case.

[2] *Bhinnártham* = *sphutártham*, 'clearly,' 'intelligibly:' Chandra-śekhara.

[3] 'When the reed imitates the character [gait] of the Kubja (plant), is that by its own power? (or) is it not (by the force) of the current of the river.' *Vetasa*, a large reed or cane [*calamus rotang*] which grows in Indian rivers. *Kubja* or *kubjaka*, properly 'hump-backed,' but also the name for a crooked aquatic plant [*trapa bi-spinosa*], called also *vári-kubja* and *jala-kubja*. Śankara says it is sometimes called *kuvalaya*, a name usually applied to a

राजा। कथमिव।

विदूषकः। एवं राअकज्जाणि उज्झिअ एआरिसे अमाणुससञ्चारे

विदूषकः। एवं राजकार्याणि उज्झित्वा एतादृशे अमानुषसञ्चारे

आउलप्पदेसे वणचरवुत्तिणा तुए होदव्वं। जं सच्चं पच्चहं सावदा-

आकुलप्रदेशे वनचरवृत्तिना त्वया भवितव्यं। यत् सत्यं प्रत्यहं श्वापदा-

णुसरणेहिं सञ्जोहिअसन्धिबन्धाणं मम गत्ताणं अणीसोम्हि संवुत्तो।

नुसरणैः सञ्जोभितसन्धिबन्धानां मम गात्राणाम् अनीशोऽस्मि संवृत्तः।

ता पसादइस्सं विसज्जिदुं मं एक्काहम्पि दाव विस्समिदुं।

तत् प्रसादयिष्ये विसृष्टुं माम् एकाहमपि तावद् विश्रमितुं।

राजा॥ स्वगतं॥ अयं चैवम् आह। ममापि काश्यपसुताम् अनुस्मृत्य मृगयाविक्लवं चेतः। कुतः।

species of water-lily. He also mentions a reading *kuñja*, 'an arbour,' instead of *kubja*. Possibly this is the reading to which the *kujja* of the Devanágarí MSS. is to be referred, as, according to Vararuchi (II. 33), *khujja* is the Prákṛit equivalent for *kubja*. There is doubtless a double-entendre in the word, but the first allusion is to the Kubja plant. In order to apprehend the full force of the Vidúshaka's pleasantry in comparing himself to an upright reed, accidentally transformed into a crooked plant, it must be remembered that his natural form was that of a lame, hump-backed man [*see* page 59, note 1.]

[1] 'By you, having thus relinquished the affairs of your kingdom, it is to be lived as a forester [*lit.*, it is to be become with the manner of life of a forester], in a wild unfrequented region like this. Since (then) I truly am become no (longer) master of my own limbs, whose joints are shaken about by daily chases after wild beasts, therefore I will beg you as a favour to let me go just for one day to rest myself.' *Amánusha-sañchára*, lit., 'untrodden by man:' Taylor MS. *Sandhi-bandha* or *sandhi-bandhana*, properly 'the ligament or tendon which binds the joints together.' *Pra-sad* in the causal átm., is 'to beg a favour [*prasáda*] from any one.'

[2] *Viklava*, according to Kátavema = *vihvala*, *paráṅgmukha*, 'averse to,' 'turning from,' 'disinclined.' Some read *nirutsuka*, 'indifferent.'

न नमयितुम् अधिज्यम् अस्मि शक्तो
धनुर् इदम् आहितसायकं मृगेषु ।
सहवसतिम् उपेत्य यैः प्रियायाः
कृत इव मुग्धविलोकितोपदेशः[1] ॥ ३७ ॥

विदूषकः ॥ राज्ञो मुखं विलोक्य ॥ अत्तभवं किम्पि हिअए करिअ

विदूषकः ॥ राज्ञो मुखं विलोक्य ॥ अत्तभवान् किमपि हृदये कृत्वा मन्नेदि । अरण्णे मए रुदिअं आसि ।

मन्त्रयते[2] । अरण्ये मया रुदितम् आसीत्[3] ।

राजा ॥ सस्मितं ॥ किम् अन्यत् । अनतिक्रमणीयं मे सुहृद्वाक्यमिति स्थितो ऽस्मि[4] ।

विदूषकः । चीरं जीव ॥ इति गन्तुम् इच्छति ॥

विदूषकः । चिरं जीव ॥ इति गन्तुम् इच्छति ॥

राजा । वयस्य । तिष्ठ । शृणु सावशेषं मे वचः ।

विदूषकः । आणवेदु भवं ।

विदूषकः । आज्ञापयतु भवान् ।

[1] 'I am not able to bend this strung bow, having-the-arrow-fixed-on-it, against the deer, by whom, possessing (the privilege of) dwelling in the society of (my) beloved, instruction in beautiful glances is as it were given (to her).' *Adhijya*, see page 8, note 4. *Áhita-sáyaka* = *arpita-sáyaka*: Ś. *Upetya*, lit., 'having undergone,' [*prápya*, Ś.]; hence *upeta*, 'possessed of.'

[2] Compare the same expression, page 41, note 1.

[3] 'By me a cry has been made in the wilderness,' *i.e.*, I have spoken in vain, no one listens to me [*ko'pi na śṛinoti*: Ch.]. This was a kind of proverbial phrase: Compare Mahábhárata, I., 3022: *Aham idam śúnye raumi, kim na śṛinoshi me:* Also Amaruśataka, 76.

[4] 'What else (ought I to have in my mind?) The words of a friend ought not to be disregarded by me: So (thinking to myself) I stand here.' After '*kim anyat*' understand *hṛidaye kartavyam*; and after '*iti*,' *hṛidaye kṛitwá*.

Verse 37. PUSHPITÁGRÁ, in which each whole line is alike. *See* Verse 32.
FIRST AND THIRD HALF-LINE. SECOND AND FOURTH HALF-LINE.

राजा। विश्रान्तेन भवता ममाप्येकस्मिन्न् अनायासे कर्मणि सहायेन भवितव्यं।

विदूषकः। किं मोदअखज्जिआए[1]।

विदूषकः। किं मोदकखादिकायां[1]।

राजा। यत्र वक्ष्यामि।

विदूषकः। गहीदो खणः

विदूषकः। गृहीतः क्षणः[2]

राजा। कः को ऽत्र भोः।

दौवारिकः॥ प्रविश्य॥ आणवेदु भट्टा[3]।

दौवारिकः॥ प्रविश्य॥ आज्ञापयतु भर्ता।

राजा। रैवतक। सेनापतिस्[1] तावद् आह्वयतां।

दौवारिकः। तह॥ इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य॥

दौवारिकः। तथा॥ इति निष्क्रम्य सेनापतिना सह पुनः प्रविश्य॥

[1] 'Is it in eating sweetmeats (that you require my assistance)?' The Calcutta edition and my own Bombay Devanágarí MS. read *khanjiáe*, which might equally stand for the Sanskrit *khádikáyám*, but the above is the reading of the oldest MSS. *Khádikáyám* is given on the authority of Chandra-śekhara and the Bodleian MS. (233). According to Vártika, I. on Pánini, III., 3. 108., *khádiká* is an admissible form.

[2] *Lit.*, 'The opportunity is taken,' *i.e.*, 'Now is a good opportunity: now is the time: I am all attention: [*avadhánam kritam:* Ch.] I have nothing else to do but to listen.' Amara gives as one of the meanings of *kshaṇa; nirvyápára-sthiti* or *vyápárántara-rahita-sthiti*, 'the state of having no other occupation,' *i.e.*, 'leisure, opportunity.' The above is the reading of the oldest MS. and of Kátavema. Śankara has *grihitah pranayah*, and the Devanágarí MSS. *sugrihita ayam janah.*

[3] Śankara quotes an aphorism of Bharata, as follows: 'An universal monarch is to be addressed by his attendants with the title of *Bhatta* [*Bhartá*].' Bochtlingk compares Sáhitya-darpana, page 178. Kátavema remarks that the inferior attendants only ought to use this title; the others, *swámin* or *deva*.

एसो अणाघणुक्कण्ठो भट्टा इदो दिण्णदिट्ठी एव्व चिट्ठदि। उवसप्पदु
एष आज्ञापनोत्कण्ठो भर्त्ता इतो दत्तदृष्टिर् एव तिष्ठति। उपसर्पतु
अज्जो।
आर्यः।

सेनापतिः ॥ राजानम् अवलोक्य ॥ दृष्टदोषापि स्वामिनि मृगया केवलं गुण एव संवृत्ता। तथा हि देवः

अनवरतधनुर्ज्यास्फालनक्रूरपूर्वं
रविकिरणसहिष्णु क्लेशलेशैर् अभिन्नं।
अपचितमपि गात्रं व्यायतत्वाद् अलक्ष्यं
गिरिचर इव नागः प्राणसारं बिभर्त्ति ॥ ३८ ॥

[1] 'There stands his Majesty eager to give (some) order, casting a look in this direction.' According to Kátavema *utkantha* = *udgríva*, 'having the neck erect with expectation.' It is here equivalent to *udyata*, 'ready,' 'in the act,' 'on the point.'

[2] 'Though observed to have evil effects, the chase has proved only an advantage in (the case of) our master.' *Drishta-doshá* may perhaps be translated 'regarded as a fault:' See the end of note 5, page 71. One MS. reads *adrishta-doshápi*, 'certainly hunting shows no ill-effects in our master,' etc.

[3] 'For truly his Majesty, like a mountain-roving elephant, exhibits [bears, possesses] a body, whose fore-part is hardened by the incessant friction of the bow-string, patient of the rays of the sun, not affected [broken, weakened] by the slightest fatigue, though losing flesh [reduced in bulk] not (in a manner) to be observed, by reason of (increased) muscular development, (and) all life and energy.' *Asphálana* = *karshana*, 'rubbing,' 'drawing:' The idea generally implied is that of moving or flapping backwards and forwards. *Púrva* = *púrva-bhága*. *Kléśa-léśair;* this reading is given on the authority of Śankara and the oldest East-India House MS. (No. 1060). Kátavema passes it over. All the others read *sweda-léśair*. It may be suspected that *sweda* was accidentally written for *kheda*, the synonym for *kléśa*. *Vyáyatatwád* = *krita-vyáyámatwát* [Ch.], and *dridhatwát* [K.] It is the state

Verse 38. Máliní *or* Máníní (variety of Ati-Śakkarí.) *See* Verses 10, 19, 20.

॥ उपेत्य ॥ जयतु स्वामी । गृहीतश्वापदम् अरण्यं । किमिति स्थीयते ।[1]
राजा । मन्दोत्साहः कृतो ऽस्मि मृगयापवादिना माठव्येन ।[2]
सेनापतिः ॥ जनान्तिकं ॥ सखे । स्थिरप्रतिबन्धो भव ।[3] अहं तावत्
स्वामिनश् चित्तवृत्तिम् अनुवर्तिष्ये ॥ प्रकाशं ॥ प्रलपत्येष वैधेयः ।[4] ननु
प्रभुरेव निदर्शनं । पश्यतु देवः ।

मेदश्छेदकृशोदरं लघु भवत्युत्थानयोग्यं वपुः
सत्त्वानामपि लक्ष्यते विकृतिमच् चित्तं भयक्रोधयोः ।
उत्कर्षः स च धन्विनां यदि दृषवः सिध्यन्ति लक्ष्ये चले
मिथ्यैव व्यसनं वदन्ति मृगयाम् ईदृग्विनोदः कुतः[5] ॥ ३९ ॥

produced by *vyáyáma*, 'athletic and manly exercise of the muscles of the body.' *Alakshya* = *na vibhávya*, 'imperceptible.' Compare in the beginning of Act 6, *kshíṇo 'pi nálakshyate*, and Act 7, *avatírno 'pi na lakshyate*: also Hitopadeśa, line 2631, *káyah kshíyamáṇo na lakshyate. Práṇa-sáram*, 'whose whole essence or substance consists of life and spirit.' Compare *vajra-sára*, page 13, line 4. *Bibharti*, see page 23, note 1.

[1] 'The forest has its beasts of prey tracked, why then is it staid?' *i.e.*, Why do you delay?' The first clause follows the reading of the Devanágarí MSS.; the second is adopted from the oldest MS. (East-India House, 1060), supported by Káṭavema. *Kimiti*, Cf. Hitopadeśa, line 2618; Gíta Gov., ix., 7. *Gṛihíta* = *jnáta*, 'found out,' 'discovered.' The Bengálí MSS. insert *prachára-súchita*, 'indicated by their tracks,' after '*gṛihíta*.'

[2] *Máṭhavya* is the name of the Vidúshaka. In the Bengálí MSS., it is written *Mádhavya*.

[3] 'Be firm in your opposition,' 'Persevere in throwing obstacles in his way.'

[4] *Pralap* = *yadvá tadvá bhásh*, 'to talk nonsense,' 'to talk idly.' *Vaidheya* = *múrkha*, 'a fool,' 'blockhead.'

[5] 'The body (of the hunter) having the waist [belly, abdomen] attenuated by the removal of fat becomes light (and) fit for exertion; moreover the spirit of living creatures is observed (to be) affected with various emotions, through fear and anger; and that is the glory of the archers when the arrows fall true on the moving mark. Falsely indeed do they call hunting a vice;

Verse 39. Śárdúlavikríḍita (variety of Atidhṛiti). *See* Verses 14, 30, 36.

विदूषकः ॥ सरोषं ॥ अवेहि रे उच्छाहहेतुअ । अत्तभवं पकिदिं
विदूषकः ॥ सरोषं ॥ अपेहि रे उत्साहहेतुक[1] । अत्रभवान् प्रकृतिम्
आपण्णो । तुमं दाव अडवीदो अडविं आहिण्डन्तो णरणासिआलो-
आपन्नः । त्वं तावद् अटव्या अटवीम् आहिण्डन् नरनासिकालो-
लुअस्स जिण्णरिच्छस्स कस्सवि मुहे पडिस्ससि ।
लुपस्य जीर्णर्क्षस्य कस्यापि मुखे पतिष्यसि[2] ।
राजा । भद्र सेनापते । आश्रमसन्निकृष्टस्थिताः स्मः । अतस् ते वचो
नाभिनन्दामि । अद्य तावत्

where (is) there such a recreation as this?' *Medas*, 'adeps or fat,' or rather *sthaulya-janaka-dhátu*, 'a serous secretion causing fatness:' K. It performs the same functions to the flesh that the marrow does to the bones; its proper seat is in the belly [*udaram*]: hence the flesh is called *medas-kṛit*, 'the maker of adeps.' *Chheda* = *nása*, 'destruction,' 'removal,' 'reduction.' Cf. *Gharma-chheda*, 'the cessation of the heat:' Vikramorvaśí, Act 4. *Utthána-yogyam;* the Bengálí MSS. read *utsáha-yogyam*, but *utsáha* is merely a synonym for *utthána*, which is applied to any kind of manly exertion. Kátavema says the word here refers especially to the act of mounting on horse-back. *Sattwánám*, i.e., *jantúnám sinhádínám*, 'animals such as lions, etc.' It probably refers both to the hunters and the hunted. *Vikṛitimat*, 'affected with *vikṛiti* or *vikára*, i.e., any emotion which causes a change from the *prakṛiti*, or natural and quiescent state of the mind [*parityakta-prakṛitikam:* K.]; See page 37, note 2. *Bhaya-krodayoh* [*satoh*] = *bhaye krodhe cha.* Śankara explains *utkarsha* by *pratishṭhá*, 'fame, honour.' *Vyasanam:* In Manu, VII., 47. 50., hunting is designated as one of the ten vices [*vyasanáni*] of kings, and is, moreover, included amongst the four most pernicious [*kashṭatama*].

[1] *Utsáha-hetukah*, 'One who encourages or incites to exertion;' opposed to *utsáha-bhanga-karah*, 'One who damps another's zeal:' Hitopadeśa, line 1987.

[2] 'His Majesty has returned to his natural state [*i.e.*, is no longer eager after the excitement of hunting]; but thou, wandering from forest to forest, wilt probably fall into the jaws of some old bear, greedy after a human nose.' *Prakṛiti*, 'the natural, quiescent, state of the soul,' as opposed to *vikṛiti;* see above. *Áhiṇḍan:* see p. 60, l 2: *Daśa-kumár.:* p. 151, l. 6. *Nara-násiká:* Kátavema in explanation says, *bhallúká manushyánám násikám grihṇanti,*

गाहन्तां महिषा निपानसलिलं शृङ्गैर् मुहुस् ताडितं
छायाबद्धकदम्बकं मृगकुलं रोमन्थम् अभ्यस्यतु ।
विश्रब्धं क्रियतां वराहततिभिर् मुस्ताचतिः पल्वले
विश्रामं लभताम् इदं च शिथिलज्याबन्धम् अस्मद्धनुः ॥ ४० ॥[1]

'bears seize the human nose.' The Bengálí read *śṛigála-mṛiga-lolupasya*, 'eager after a jackal or deer.' *Richchhassa* is the Prákṛit for *ṛikshasya*, in accordance with Vararuchi, III., 30.

[1] 'Let the buffaloes agitate-by-their-plunges the water of the tanks, repeatedly struck with their horns: let the herd of deer, forming groups under the shade, busy themselves in rumination; let the bruising of the Mustá grass be made in (undisturbed) confidence by the lines [herds] of boars in the pool; and let this my bow, having-the-fastening-of-its-string-loose, get repose.' *Gáhantám* = *lolayantu*, 'Let them agitate, stir:' K.: hence *lulápa* is one of the names for a buffalo. *Gáh* is properly, 'to plunge into,' or 'plunge about in.' *Nipána* = *áháva*, 'a reservoir near a well [*upakúpa*]:' Amara. *Romantham* = *adhara-chalanam*, 'The moving of the lower lip:' K. and *bhuktasya punar ákrishya* or *udgirya charvaṇam*, 'The chewing of what has been eaten after drawing or vomiting it up again:' Ś. *and* Ch.: *i.e.*, 'chewing the cud.' *Abhyasyatu* = *paunahpunyena karotu*, 'Perform again and again:' Ch. *Tatibhir* = *yúthaih*, 'By herds.' The Bengálí read *varáha-patibhir*, 'By the chiefs of the boars.' There is no difficulty in *tatibhir*; many herds of animals form lines in moving from one place to another, or in grazing. *Mustá*, a sort of fragrant grass [*Cyperus rotundus*] of which swine are fond, and are hence called *mustáda*. *Kshati* = *vidáraṇam*, 'tearing, up-rooting:' K.: and *luṇṭhanam*, 'rolling:' Ś. The grass would probably be bruised by their trampling and rolling on it, as well as by their eating it. *Śithila-jyá-bandha* = *avaropita-guṇa*. Śankara and Chandra-śekhara observe that the above verse furnishes an example of the figure called *Játi* or *Swabhávokti*, i.e., 'Description of living objects by circumstances or acts suited to their character.' They also animadvert on the somewhat unusual change of construction from the nominative to the instrumental in the third line, and its resumption in the fourth.

Verse 40. Śárdúlavikríḍita (variety of Atidhriti). *See* Verses 14, 30, 36, 39.

सेनापतिः । यत् प्रभविष्णवे[1] रोचते ।

राजा । तेन हि निवर्तय पूर्वगतान् वनग्राहिणः[2]। यथा न मे सैनिकास्
तपोवनम् उपरुन्धन्ति तथा निषेद्धव्याः । पश्य ।

शमप्रधानेषु तपोधनेषु
गूढं हि दाहात्मकम् अस्ति तेजः ।
स्पर्शानुकूला इव सूर्यकान्ताः
तद् अन्यतेजोभिभवाद् वमन्ति[3] ॥ ४१ ॥

सेनापतिः । यद् आज्ञापयति स्वामी ।

[1] *Prabhavishṇu,* 'The Mighty one.' This more nearly corresponds to our expression 'His Majesty' than the other common titles *swámin, bhartṛi,* etc.

[2] *Vana-gráhiṇaḥ = vanávarodhakán:* see page 61, note 2.

[3] 'In ascetics with whom stoicism [a passionless state] is predominant (over all other qualities), there lies concealed a consuming energy [fire]. That (energy), like sun-crystals, (which are) grateful [cool] to the touch, they put forth, from (being acted upon by) the opposing-influence of other forces:' *i.e.,* The inhabitants of this hermitage, however passionless they may be, and however agreeable as associates when unprovoked, contain within themselves a latent energy, which, when roused by opposing influences, will be put forth to the destruction of those who molest them: as a crystal lens, however cool to the touch in its natural state, will emit a burning heat when acted upon by the rays of the sun. *Śama-pradháneshu,* 'to whom stoicism is everything;' who regard exemption from all passion and feeling as the *summum bonum. Súrya-kánta,* lit., 'beloved by the sun,' also called *súrya-maṇi,* 'the sun-gem,' and *diptopala,* 'shining stone,' was a stone resembling crystal. Wilson calls it a fabulous stone with fabulous properties, and mentions a fellow-stone called *chandra-kánta,* 'moon-beloved,' or *chandra-maṇi,* 'moon-gem.' It may be gathered from this passage that its properties resembled those of a glass lens, and it may be presumed that this instrument was not unknown to the Hindús at the time when this play was

---

Verse 41. Upajáti or Ákhyánakí (variety of Trishṭubh), each half-line being either *Upendra-vajrá* or *Indra-vajrá*; the former only differing from the latter in the first syllable.

⏑ – ⏑ – – ⏑ ⏑ – ⏑ – – ॥

विदूषकः । गच्छ भो दामीएपुत्त । धंसिदो दे उच्छाहवुत्तन्तो ।

विदूषकः । गच्छ भो दास्याःपुत्र । ध्वंसितम् ते उत्साहवृत्तान्तः ।

॥ निष्क्रान्तः सेनापतिः ॥

राजा ॥ परिजनं विलोक्य ॥ अपनयन्तु भवत्यो मृगयावेशं । रैवतक । त्वमपि स्वं नियोगम् अभ्यूह्यं कुरु ।

परिजनः । जं देवो आणवेदि ॥ इति निष्क्रान्तः ॥

परिजनः । यद् देव आज्ञापयति ॥ इति निष्क्रान्तः ॥

विदूषकः । किदं भवदा दाणिं णिम्मच्छिअं । सम्पदं दुमस्सिं पादव-

विदूषकः । कृतं भवता इदानीं निर्मक्षिकं । साम्प्रतम् अस्मिन् पादप-

written. The following parallel sentiment is from Bhartri-Hari, II., 30: *Yad achetano'pi pádaih sprishṭah prajwalati savitur atikántah, tat tejaswi purushah para-krita-nikritam katham sahate,* 'Since even the lifeless (stone) beloved of the sun, when touched by its rays, burns; how then can the man of spirit put up with an injury inflicted by another?' *Abhibhava = tiraskára,* 'insult:' K. The sun's rays, disturbing the natural state of the stone, are compared to the hunter's disturbing the hermitage and provoking its inhabitants. *Vamanti:* this is the reading of all the Devanágarí MSS. and of Kátavema. The Bengálí read *sparsánukúlá api súrya-kántás, te hyanya-tejo-bhibhavád dahanti,* 'Although the sun-crystals be grateful to the touch, yet, from the influence of other heat, they burn.'

[1] This is inserted on the authority of Kátavema, and one MS. [East-India House, 2696.] The Bengálí read, *bho utsáha-hetuka nishkrama.*

[2] 'Your arguments for exertion (in the chase) have fallen (to the ground)', *i.e.*, All that you have alleged in praise of hunting, with the view of rousing the king's ardour, has been in vain.

[3] Some read *bhavanto;* but the feminine *bhavatyo* (which is supported by Kátavema) seems more correct, as the female attendants, called Yavaní, are intended. *See* page 62, note 3, in middle.

[4] 'Fulfil your office (of a door-keeper),' i.e., *dwára-stho bhava,* 'Stand at the door:' Ch.

[5] '(The place) has now been made clear of flies by your Majesty,' *i.e.*, We are now left alone, and no one can interrupt us. *Nirmakshikam = nirjanam,*

च्छाआविरइदविदाणसणाहे सिलाअले उवविसदु भवं जाव
च्छायाविरचितवितानसनाथे शिलातले[1] उपविशतु भवान् यावद्
अहम्पि सुहासीणो होमि ।
अहमपि सुखासीनो भवामि ।

राजा । गच्छाग्रतः ।

विदूषकः । एदु भवं ।
विदूषकः । एतु भवान् ।

॥ उभौ परिक्रम्योपविष्टौ ॥

राजा । माठव्य । अनवाप्तचक्षुःफलोऽसि येन त्वया द्रष्टव्यानां परं न दृष्टं[2] ।

विदूषकः । णं भवं अग्गदो मे वट्टदि ।
विदूषकः । ननु भवान् अग्रतो मे वर्तते ।

राजा । सर्वः कान्तम् आत्मीयं पश्यति । अहं तु ताम् एवाश्रमललामभूतां शकुन्तलाम् अधिकृत्य ब्रवीमि[3] ।

'free from people:' Ś. *and* Ch. According to Páṇini, II., 1. 6, *nirmakshikam* is an Avyayíbháva compound; but it is here used adjectively. The Prákṛit equivalent follows Vararuchi III., 30. The phrase occurs again in the beginning of the 6th Act. Has *makshikam* here at all the sense of the French *mouchard*, 'a spy,' which is derived from *mouche*, 'a fly?'

[1] 'On this stone-seat, furnished with a canopy,' etc. *See* page 26, note 1.

[2] *Lit.*, 'Thou hast not obtained the fruit of thy eyes, since the best of things worthy to be seen has not been seen by thee;' *i.e.*, Until you have seen Śakuntalá, you may consider your eyes as barren, and created in vain: when they have fallen upon this object, they may then be said to have yielded some fruit. So in the Vikramorvaśí, Act 1, the King, speaking of Urvaśí, says, *yasya netrayor abandhyayoh* [not barren] *pathi sthitá twam.* Cf. also Gíta-Gov. ix., 6: *Harim avalokaya sa-phalaya nayane*, 'look upon Hari (and) make thy eyes fruitful.'

[3] 'Every one regards his own as beautiful; but I speak in reference to that same Śakuntalá who is the ornament of the hermitage.' *Átmíyam* is given in one Bombay MS. [East-India House, 1858], and is supported by

विदूषकः ॥ स्वगतं ॥ होदु । से अवसरं ण दाद्स्सं ॥ प्रकाशं ॥

विदूषकः ॥ स्वगतं ॥ भवतु । अस्य अवसरं न दास्यामि[1] ॥ प्रकाशं ॥

भो वअस्स । जइ सा तवस्सिकण्णआ अणब्भत्थणीआ ता किं ताए दिट्ठाए ।

भो वयस्य । यदि सा तपस्विकन्यका अनभ्यर्थनीया तदा किं तया दृष्टया[2] ।

राजा । सखे । न परिहार्ये वस्तुनि पौरवाणां मनः प्रवर्तते[3] ।

सुरयुवतिसम्भवं किल मुनेर् अपत्यं तदुज्झिताधिगतं ।
अर्कस्योपरि शिथिलं च्युतमिव नवमल्लिकाकुसुमं[4] ॥ ४२ ॥

Kátavema. *Laláma* = *alankára*. *Adhikritya*, see page 5, note 1. Cf. Málavik., page 49, line 11: *Mudrám adhikritya bravími:* also, Raghu-vanśa, xi. 62; Kumára-sam., iv. 38.

[1] 'I will not give him an opportunity (of speaking about her).' *Se* may stand for either *asya* or *asyáh;* Kátavema here interprets it by the former. *Avasaram* = *vág-avasaram.* I will not hold a conversation with him respecting Śakuntalá: Ś.

[2] 'If she be a hermit's daughter, she is not (fit) to be wooed (by you); what (good) then (will you get) by her seen?' This reading is adopted from the Bengálí MSS.

[3] 'The heart of the descendants of Puru does not engage in (the pursuit of) a forbidden object:' *See* page 30, note 2. The Bengálí MSS., and two of the Devanágarí [East-India House, 2696, and my own] insert the following curious verse before the above sentence: *Múrkha, Nirákrita-nimeshábhir netra-panktibhir unmukhah Navám indu-kalám lokah kena bhávena paśyati,* 'O fool! with what idea do people look at a new digit of the moon, turning up their faces with a row of eyes free from winking.'

[4] '(Although the reputed) offspring of the sage, she is really sprung from a celestial nymph, (and was) found (by him when) deserted by her; like a severed flower of the Nava-mallikā [*see* page 21, note 3] fallen on the Sun-

Verse 42. Áryá *or* Gáthá. (*See* Verse 2.)

⏑ ⏑ ⏑ ⏑ | ⏑ – ⏑ | – ⏑ ⏑ ‖ ⏑ – ⏑ | – – | ⏑ – – | – ⏑ ⏑ | –
– – | – ⏑ ⏑ | ⏑ ⏑ – ‖ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ – | ⏑ | – ⏑ ⏑ | –

विदूषकः ॥ विहस्स ॥ जह कस्सवि पिण्डखज्जूरेहिं उव्वेजिदस्स
विदूषकः ॥ विहस्य ॥ यथा कस्यापि पिण्डखर्जूरैर् उद्वेजितस्य
तिन्तिडिआए अहिलासो भवे । तह अन्तेउरदत्तिआरअणपरि-
तिन्तिडिकायाम् अभिलाषो भवेत् । तथा अन्तेपुरस्त्रीरत्नपरि-
भाविनो भवदो इअं अब्भत्थणा ।
भाविनो भवत इयम् अभ्यर्थना[1] ।

राजा । न तावद् एनां पश्यसि । येनैवम् अवादीः ।

विदूषकः । तंक्खु रमणिज्जं । जं भवदोवि विम्हअं उप्पादेदि ।
विदूषकः । तत्खलु रमणीयं । यद् भवतोऽपि विस्मयम् उत्पादयति ।

plant' [swallow-wort, gigantic Asclepias, or Calotropis gigantea]. The Nava-malliká was a delicate and tender plant [*atikomala-pushpa-bheda :* Ch.] which, as a creeper, depended on some other tree for support; the *arka* was a large and vigorous one [*see* Sir W. Jones, vol. v., page 102]: hence the former is compared to Śakuntalá, the latter to the sage Kaṇwa. Śankara explains *arkopari* by *raver upari,* 'upon the sun;' but, according to Sir W. Jones, *ravi* may be a synonym for the swallow-wort; and Śankara himself hints that some interpret *arka* by *arka-pushpa.* Kátavema explains the first line of the verse, but dismisses the second as too clear for any remark. *Sura-yuvati;* see page 43, note 2. According to Kátavema, *kila* is used *vártáyám,* 'it is said,' 'it is reported;' but Śankara interprets it by *niśchitam,* 'certainly.' *Śithilam* = *vṛintách chyutam,* 'fallen from the stalk:' Ch. The correspondence of the words in the first line with those in the second is noticeable; *sura-yuvati* with *nava-malliká, muni* with *arka, apatya* with *kusuma, ujjhita* with *śithila, adhigata* with *chyuta.*

[1] 'Just as to any one [*lit.,* of any one] having lost his relish for dates, there may be a great desire for the tamarind; so is this desire of your majesty (for Śakuntalá), slighting the jewels of women in (your own) haram.' *Pinḍa-kharjúra,* 'a kind of Kharjúra, or date-tree,' here probably used for the fruit, and therefore in the neuter. *Tintiḍiká* or *tintiḍi,* 'the tamarind-tree.' *Udvejita* = *vaimanasyam prápita,* 'brought to a change of mind or feeling.' *Itthiá, itthiká* and *itthi* are the regular Prákṛit equivalents for *stri.* See Lassen's Inst. Prák., page 182, note.

राजा । वयस्य । किं बहुना ।

चित्रे निवेश्य परिकल्पितसत्त्वयोगा
रूपोच्चयेन मनसा विधिना कृता नु ।
स्त्रीरत्नसृष्टिर् अपरा प्रतिभाति सा मे
धातुर् विभुत्वम् अनुचिन्त्य वपुश्च तस्याः ॥ ४३ ॥

[1] 'Was she endowed with the properties of life by the Creator after delineating her [placing her] in a picture; or was she rather formed by the mind by a concentration [assemblage, selection] of lovely forms. She appears to me like a matchless [the last] creation of the loveliest of women [*or* like another creation of the goddess of beauty], when I recollect [recollecting] the omnipotence of the Creator, and her (graceful) person:' *i.e.*, When I call to mind the divine power of Brahmá, I cannot help regarding her as some faultless picture which he has painted and endowed with breath and life; when I reflect on her sylph-like figure, I am inclined to think she must have been formed in his mind by an ideal selection of the most beautiful forms. Or, it may simply mean,—Whatever was the method of her creation, whether she was formed by the hand, by first painting a beautiful figure and then breathing into it the principle of life; or by the mind, by collecting into one ideal model a combination of various exquisite forms; it is clear that when I reflect on the omnipotence of the Creator, and upon her loveliness, I must regard her as an unequalled beauty (or, as another creation of the goddess Lakshmí). *Stri-ratna* is explained by Śankara and Chandra-śekhara to mean Lakshmí; but it may be better to refer it to the *antepura-stri-ratna* mentioned before, as *aparà* = *apúrvá*, 'matchless,' 'peerless,' 'without a fellow;' *na vidyate parà*: K. *and* Ś. *Chitre* = *álekhye*. *Nivésya* = *vinyasya*, 'having placed, fixed, committed.' *Parikalpita* = *sampádita*, or *sampanna*, 'endowed with,' 'provided with:' K. *Yoga*, at the end of a compound, is used somewhat vaguely; *sattwa-yoga* may mean 'a combination of the various properties of being and life.' Káṭavema observes that, 'as an object is lovely, so is it capable of being represented in a picture,' and refers to the verse in the 6th Act, beginning *Yadyat sádhu na chitre syát*. This, he says, is tantamount to asserting that the figure of Śakuntalá was faultless. *Rupochchaya*

Verse 43. Vasantatilaká (a variety of Śakkarí). *See* Verses 8, 27, 31.

विदूषकः । जइ एवं । पच्चादेसो दाणिं रूववदीणं ।
विदूषकः । यदि एवं । प्रत्यादेश[1] इदानीं रूपवतीनां ।
राजा । इदं च मे मनसि वर्तते ।

अनाघ्रातं पुष्पं किसलयम् अलूनं कररुहैर्
अनाविद्धं रत्नं मधु नवम् अनास्वादितरसं ।
अखण्डं पुण्यानां फलमिव च तद् रूपम् अनघं
न जाने भोक्तारं कम् इह समुपस्थास्यति विधिः[2] ॥ ४४ ॥

= *chandrády-upamána-vastu-samuchchaya*, i.e., 'collecting together such models of beauty as the moon, etc., for the purpose of forming one ideal perfect form, by a selection from each: K. *Manasá kri*, or *kalp*, 'to form by means of the mind;' hence often simply, 'to imagine;' and hence, *mano-kalpitam*, 'an idea.' There may be an allusion here to the mind-born sons of Brahmá. *Vidhiná* = *vidhátrá*. Káṭavema observes that, 'being dissatisfied with the thought contained in the first line, he asserts in the second that her limbs were too delicate to have been fashioned by the hand in a picture; they must, therefore, have been formed in the mind.' *Stri-ratna* = *stri-śreshṭha*: Ch. *Játau játau yad utkṛishtam taddhi ratnam prachakshate*, 'whatever is best of its kind that indeed they call *ratna*,' a gem:' Ch. The connection of *anuchintya* with the dative case *me* is unusual, but not without precedent. The Bengálí MSS. read *chitte* for *chitre*.

[1] 'The supplanter.' The verb *praty-á-dís* = *nirákri*, i.e., 'to reject,' 'remove,' 'set aside,' and *pratyádéśa*, 'rejection,' is here used for 'the cause of rejection;' *i.e.*, anything which, by its superiority, supplants and brings into contempt what was before highly prized. *Tayá nija-saundarya-mahimná 'nya-rúpavati-rúpam khanditam*: Ś. So also, in the beginning of the Vikramorvaśí, Urvaśí is called '*pratyádéśo rúpa-garvitáyáh śrí-gauryáh*.'

[2] 'This faultless form (is) like a flower not (yet) smelt, a tender-shoot unplucked [uncut, unhurt] by the nails, an unperforated jewel, fresh honey whose flavour (is yet) untasted, and the full [unalloyed] reward of meritorious deeds. I know not to what possessor [enjoyer] here [of this form] Destiny will resort;' *i.e.*, I know not whom Destiny intends to be the enjoyer of her beauty. *Alúnam*, i.e., *śákhávasthitam*, 'Still remaining on the branch.'

Verse 44. Śikhariṇí (variety of Atyashṭi) *See* Verses 9, 24.

विदूषकः । तेण हि लहु परित्ताअदु णं भवं । मा कस्सवि
विदूषकः । तेन हि लघु परित्रायताम् एनां भवान् । मा कस्यापि
तवस्सिणो इङ्गुदीतेलचिक्कणसीसस्स हत्थे पडिस्सदि ।
तपस्विन इङ्गुदीतैलचिक्कणशीर्षस्य हस्ते पतिष्यति[1] ।

राजा । परवती खलु तत्रभवती । न च सन्निहितो ऽत्र गुरुजनः ।
विदूषकः । अध भवन्तं अन्तरेण कीदिसो से दिट्ठिराओ[2] ।
विदूषकः । अथ भवन्तम् अन्तरेण कीदृशो ऽस्या दृष्टिरागः ।

Anáviddham = *asamutkirṇam*, 'unperforated:' K. Cf. Raghu-vanśa, i., 4, where he speaks of *maṇau vajra-samutkirṇe sútrasya gatih*, 'the entrance of a thread into a gem perforated by the adamant.' The Bengálí MSS. read *anámuktam* = *aparihitam, ákarád ánita mátram*, 'not yet put on, only just drawn from the mine:' Ś. *Phalam puṇyánám*, i.e., 'the fruit of many virtuous acts in various former births come to its maturity' *(pariṇatibhútam)*: Ś. *Akhaṇḍa* = *sampúrṇa*, 'unimpaired,' 'entire.' The consequences of good deeds performed in former births is sometimes mixed with evil; but, in this comparison, it is said to be unalloyed: hence the form of Śakuntalá is called *anagham*, 'faultless,' .e., *pratyaváya-hetu-rahitam*: K. *Iha*, i.e., *asmin rúpa-vishaye*, 'with reference to this form:' K. *Samupasthásyati* = *samprápsyati*, 'will attain,' 'arrive at.' This verse affords an example of the figure called 'Rúpaka,' i.e., A description of one object under the form of another, animate or inanimate, which it is poetically supposed to resemble. There are various modifications of this figure.

[1] 'Therefore let your highness quickly rescue her, lest she fall into the hands of some devout-rustic, whose head is greasy with the oil of Ingudí.' See page 18, note 1. *Má* = *yathá na*: K.

[2] 'Towards your honour what kind of feeling (was displayed) by her eyes?' *Atha* is used in asking a question: Ś. *Bhavantam antareṇa* = *bhavan-nimittam*: Ch.: = *bhavan-madhye*: Ś. The same expression occurs in the third Act of the Vikramorvaśí, where the interpretation given is, *bhavantam uddiśya*, i.e., 'towards or with regard to you.' *Antareṇa* is similarly used in the Málavikágn. page 5, line 3. It governs an accusative case, by Páṇini II., 3, 4. *Dṛishṭi-rága* = *chakshuh-prîti*, 'the love of the eyes:' K. The above is the reading of all the Devanágarí MSS., supported by K. and Ś.; but the Bengálí read *chitta-rága*.

राजा । निसर्गाद् एवाप्रगल्भम् तपस्विकन्याजनः । तथापि तु

अभिमुखे मयि संहृतम् ईक्षितं
हसितम् अन्यनिमित्तकृतोदयं ।
विनयवारितवृत्तिर् अतस् तया
न विदृतो मदनो न च संवृतः[1] ॥ ४५ ॥

विदूषकः । संपन्नं दिट्ठमेत्तस्स तुह अङ्कं आरोहदि ।

विदूषकः । ननु खलु दृष्टमात्रस्य तव अङ्कम् आरोहति[2] ।

राजा । मिथःप्रस्थाने पुनः शालीनतयापि ममाविष्कृतो भावस् तत्रभवत्या[3] । तथा हि

दर्भाङ्कुरेण चरणः क्षत इत्यकाण्डे
तन्वी स्थिता कतिचिदेव पदानि गत्वा ।
आसीद् विवृत्तवदना च विमोचयन्ती
शाखासु वल्कलम् असक्तमपि द्रुमाणां[4] ॥ ४६ ॥

[1] 'When I stood facing her, her glance was withdrawn, a smile was (feigned to be) raised from some other cause (than love); hence love, whose course was checked by modesty, was not (fully) displayed by her, nor (yet) concealed.' *Anya-nimitta*, i.e., some other cause than love, which was the true one; [*abhilásha-vyatirikta:* K.] 'By this her love was concealed:' K. The Bengálí have *kathodayam*. *Vinaya-várita-vrittir* is to be taken with *madano:* K. Cf. page 50, note 4.

[2] 'Is it really (to be expected) that she will seat herself on the lap of you, barely seen?' i.e., Do you expect to gain her all at once, without some effort?

[3] 'Again, at our mutual departure, her feeling towards me was betrayed by her ladyship, although with modesty.' *Sakhíbhyám* before *mithah* is not supported by the commentators or by the best Devanágarí MSS.

[4] 'For, having proceeded only a few steps, (that) slim one stopped without

---

Verse 45. Druta-Vilambita (variety of Jagatí), containing twelve syllables to the half-line, each half-line being alike.

⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ – ⏑ ⏑ ⏑ – ⏑ – ‖

Verse 46. Vasantatilaká (variety of Sakkarí). *See* Verses 8, 27, 31, 43.

विदूषकः । तेण हि गहीदपाहेओ होहि । किदं तुए उववणं
विदूषकः । तेन हि गृहीतपाथेयो भव । कृतं त्वया उपवनं
तवोवणंत्ति पेक्खामि ।
तपोवनमिति प्रेक्षे[1] ।

राजा । सखे । तपस्विभिः कैश्चित् परिज्ञातो ऽस्मि । चिन्तय तावत् केनापदेशेन पुनर् आश्रमपदं गच्छामः ।

विदूषकः । को अवरो अवदेसो । णं भवं राआ ।
विदूषकः । को ऽपरो ऽपदेशः । ननु भवान् राजा ।
राजा । ततः किं ।

विदूषकः । णीवारच्छट्ठभाअं अम्हाणं उवहरन्तुत्ति ।
विदूषकः । नीवारषष्ठभागम् अस्माकम् उपहरन्त्विति[2] ।
राजा । मूर्ख । अन्यम् एव भागधेयम् एते तपस्विनो निर्वपन्ति यो

any (real) occasion, saying, '(My) foot is hurt by a blade of kuśa-grass' [p. 57, l. 2]; and remained with her face turned back (towards me), whilst (pretending to be employed in) releasing her bark-dress, although not (really) entangled in the branches of the shrubs.' *Darbhánkureṇa:* see page 57, note 2: page 18, note 1. *Iti*: see page 52, line 5. *Akáṇḍe* = *akasmát*: K.: = *animittam:* Ś: = *anavasaram:* Ch. One sense of *káṇḍa* is 'occasion,' 'opportunity.' *Vivṛitta-vadaná*, i.e., *mad-avalokanáya*, 'for a look at me:' Ś. This verse affords an example of the 'Samádhi alankára:' Ś.

[1] 'Therefore be provided with a stock of provender: I see that you have made the penance-grove a pleasure-grove [pleasure-garden].' *Gṛihíta-pátheya*, 'one who has provided himself with provender or the necessaries for a journey.' According to Káṭavema it is here equivalent to *sannaddho*, 'equipped,' 'prepared,' i.e., for rambling in the precincts of the hermitage in quest of Śakuntalá. The Vidúshaka is characteristically anxious about the provisions.

[2] According to Manu (vii., 131-133) a king might take a sixth part of liquids, flowers, roots, fruit, grass, etc.; but, even though dying with want, he was not to receive any tax from a Bráhman learned in the Vedas.

रत्नराशीनपि विहायाभिनन्द्यते[1] । पश्य ।

यद् उत्तिष्ठति वर्णेभ्यो नृपाणां क्षयि तत् फलं ।
तपःषड्भागम् अक्षय्यं ददत्यारण्यका हि नः[2] ॥ ४७ ॥

नेपथ्ये । हन्त सिद्धार्थौ स्वः[3] ।

राजा ॥ कर्णं दत्त्वा ॥ अये धीरप्रशान्तस्वरैस् तपस्विभिर् भवितव्यं[4]।

दौवारिकः ॥ प्रविश्य ॥ जेदु जेदु भट्टा । एदे दुवे इसिकुमारआ

दौवारिकः ॥ प्रविश्य ॥ जयतु जयतु भर्ता। एतौ द्वौ ऋषिकुमारकौ

पडिहारभूमिं उवट्ठिदा ।

प्रतिहारभूमिम् उपस्थितौ[5] ।

[1] 'These hermits pay another (kind of) tribute, which, leaving behind heaps of jewels, is welcomed [rejoiced in]:' i.e., which is welcomed more than heaps of jewels. This is the reading of the oldest Bengálí MSS., and seems preferable to that of the Devanágarí *anyad bhágadheyam eteshám rakshaṇe nipatati*, 'another tribute accrues (to me) for their protection.' According to Amara (II., VIII., 1. 27) *bhágadheya* in this sense is masculine. Śankara and some of the Bengálí have *puṇya* for *anya*.

[2] 'That tribute which arises to kings from the (four) classes is perishable; but hermits [inhabitants of the woods] offer us a sixth part of (the merit of their) penance, (which is) imperishable.' *Varṇebhyah*, 'the four classes of Bráhmaṇs, Kshatriyas, Vaiśyas, and Śúdras:' K., Ś., and Ch. Hence it would appear that the Bráhmaṇs were liable to some kind of tribute as well as the other classes, though it is clear from Manu that they were in most cases exempt. The Bengálí have *dhanam* for *phalam*. *Dadati;* the third conjugation rejects the nasal in the third person plural.

[3] 'We have accomplished our object,' i.e., in gaining an audience of the king: Ś. *Hanta*, an exclamation of pleasure: Ś.

[4] 'Oh! it is to be by the hermits, [it must surely be the hermits] by their deep (yet) calm voices,' i.e., to judge by their deep, yet suppressed, tone, the voices which I hear must be those of some of the hermits.

[5] Properly 'the ground near the gate of the palace' [*rája-dwára-pradésa:* Ś.], but here simply the station of the porter [*dwáram:* Ch.]

Verse 47. Śloka *or* Anushṭubh. *See* Verses 5, 6, 11, 26.

राजा । तेन ह्यविलम्बितं प्रवेश्यतां ।

दौवारिकः । एसो पवेसेमि ॥ इति निष्क्रम्य ऋषिकुमाराभ्यां

दौवारिकः । एष प्रवेशयामि[1] ॥ इति निष्क्रम्य ऋषिकुमाराभ्यां सह प्रविश्य ॥ इदो इदो भवन्ता ।

सह प्रविश्य ॥ इत इतो भवन्तौ ।

॥ उभौ राजानं विलोकयतः ॥

प्रथमः । अहो दीप्तिमतो ऽपि विश्वसनीयतास्य वपुषः । अथवा उपपन्नम् एतद् अस्मिन् ऋषिकल्पे[1] राजनि[2] । कुतः ।

अध्याक्रान्ता वसतिर् अमुनाप्याश्रमे सर्वभोग्ये
रक्षायोगाद् अयमपि तपः प्रत्यहं सञ्चिनोति ।
अस्यापि द्यां स्पृशति बलिनश् चारणैर्गीयमानः
पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः[3] ॥ ४८ ॥

[1] The present for the future is not uncommon. Compare page 12, line 1.

[2] 'Oh! the confidence (inspired by the sight) of his person, majestic though (it be)! But this is quite natural in this king (who) is very little inferior to a Ṛishi.' *Diptimat* = *tejaswin*, 'splendid,' hence 'majestic.' *Víśwasaníyata*, 'the state of being confided in.' *Upapanna*, 'fit,' 'proper,' 'agreeable to reason.' Cf. Vikramorvaśí, Act 2, *upapannam víśeshaṇam asya váyoh*. *Ṛishi-kalpe*, 'resembling a Ṛishi, but with a degree of inferiority;' such is the force of *kalpa* in composition. Dushyanta was a Rájarshi, and therefore one degree below a Ṛishi: See page 43, note 2, in the middle; and page 38, note 3. The Devanágarí reading is *ṛishibhyo nátibhinne rájani*, but the Bengálí is here preferable.

[3] 'Because, by him also (in the manner of a Ṛishi) a residence has been entered upon in (this) hermitage open to the enjoyment of every one: (and because) he also day by day accumulates the-merit-of-penance through the act of protecting (his subjects). Of him also having-his-passions-in-subjection, the (same) sacred title of Muni [or Ṛishi], but (with this difference

---

Verse 48. Mandákránta, variety of Atyashṭi. *See* Verse 15, 33.

द्वितीयः । गौतम । अयं स बलभित्सखो[1] दुष्यन्तः ।

प्रथमः । अथ किं ।

द्वितीयः । तेन हि

नैतच् चित्रं यद् अयम् उदधिश्यामसीमां धरित्रीम्
एकः क्षत्त्रां नगरपरिघप्रांशुबाहुर् भुनक्ति ।

that it is) preceded by Rája, [i.e., Rájarshi] repeatedly ascends to heaven, being chanted by pairs of (celestial) minstrels.' *Adhyákránta* = *swí-krita* 'appropriated,' 'taken possession of:' K. *Áśrame* = *dharmácharaṇa-sthánе* 'a place for the practice of religion:' K.: = *gárhasthye*, 'the order of a householder:' Ś. and Ch. It is difficult to see how this last sense can apply. *Rakshá-yogád*: See p. 79, line 2. *Cf.* Manu, vii., 144. 'The highest virtue of a king is the protection of his subjects.' *Chárana-dwandwa* = *gandharba-mithuna*, 'pair of Gandharbas, or celestial choristers.' These beings were the musicians or minstrels of Indra's heaven, just as the Apsaras were the dancers and actresses: and their business was to amuse the inhabitants of Swarga by singing the praises of gods, saints and heroes. *Chárana* is any bard or herald. According to Káṭavema *kevalam* = *eva*, 'certainly.' This verse affords an example of the figure called 'Vyatireka,' *i.e.*, A description of the difference of two things compared in some respects to each other: Ś.

[1] 'The friend of Indra.' *Bala-bhit*, 'Indra' who crushes armies with his thunder-bolt. *Sakhi* at the end of a compound (like *rátri*, *akshi*, etc.) changes its final to *a*, and becomes a noun of the first class. Páṇ. V., 4, 87, 91, 98, 102. Indra is the chief of the Suras or secondary gods, being inferior to the gods of the Triad; and corresponds to the Jove or Jupiter Tonans of classical mythology. In his lordship over Swarga, or paradise, he might be supplanted by any one who could perform a hundred *Aśwa-medhas* or horse-sacrifices: see p. 44, note 1. He and the other Suras were for ever engaged in hostilities with their half-brothers, the demons called Asuras or Daityas, the giants or Titans of Hindú mythology, who were the children of Kaśyapa by Diti, as the Suras were by Aditi: see p. 22, note 1. On such occasions the gods seem to have depended much upon the assistance they received from the heroes of the earth, such as Dushyanta, Purúravas, etc.

आशंसन्ते समितिषु सुराः सक्तवैरा हि दैत्यैर्
अस्याधिज्ये धनुषि विजयं पौरुहूते च वज्रे[1] ॥ ४९ ॥

उभौ ॥ उपगम्य ॥ विजयस्व[2] राजन् ।

राजा ॥ आसनाद् उत्थाय ॥ अभिवादये भवन्तौ ।

उभौ । स्वस्ति भवते ॥ इति फलान्युपहरतः ॥

राजा ॥ सप्रणामं परिगृह्य ॥ आज्ञाम् इच्छामि ।

उभौ । विदितो भवान् आश्रमसदाम्[3] इहस्थः । तेन भवन्तं प्रार्थयन्ते ।

[1] 'This is not wonderful, that he whose arm is as long as the bar of a city (gate), should alone govern the entire earth, having the ocean as its dark [green] boundary [i.e., as far as the very ocean]. The gods, rooted in their enmity with the demons, in their battles expect victory through [in] his strung bow and the thunderbolt of Indra.' *Parigha* = *argala*, 'the bar or bolt which fastens a gate.' In a city-gate it was both massive and long (*styána dirgha*: Ch.) and therefore an object of comparison highly significant of muscular strength. It should be borne in mind that length and vigour of arm were prime requisites in the ancient hero, whose fame depended on the ease with which he managed his bow. Hence the appositeness of such epithets as *mahá-báhu* and *práṅśu-báhu*, 'long-armed.' *Bhunakti* = *pálayati*: Ch. *Bhuj*, applied to a king in the sense of ruling and protecting the earth, is common. Cf. *kritsnám prithivím bhunkte*. Manu, vii., 148. Raghu., viii., 7; iii., 4. *Ásansante* = *ichchhanti*, 'wish for,' 'hope for:' in this sense *á-śans* is conjugated in the átm. *Samitishu suráh*, etc.: this is the Bengálí reading; the Devanágarí have *sura-yuvatayo baddha-vairá*, etc. *Daityair*, See the last note. *Adhijye*; see page 8, note 4. The loc. c. has sometimes the force of the instrumental. *Pauru-húta* = *Aindra*, 'belonging to Indra:' *Puru-húta*, 'much-worshipped' is one of Indra's thousand names. This verse is an example of the figure called 'Dípaka' or 'illustration:' Ś.: its use is to throw light, as it were, upon an idea by some apposite illustration.

[2] The root *ji*, 'to conquer,' with *vi* is rightly conjugated in the átm. according to Páṇini, I., 3, 19, but this rule is not always observed.

[3] 'Your highness is known to the inhabitants of the hermitage (to be)

Verse 49. Mandákrántá, (variety of Atyashti). *See* Verses 15, 33, 48.

राजा । किम् आज्ञापयन्ति ।

उभौ । तत्रभवतः कण्वस्य महर्षेर् असान्निध्याद् रक्षांसि[1] न दृष्टिविघ्नम् उत्पादयन्ति । तत् कतिपयरात्रं[2] सारथिद्वितीयेन[2] भवता सनाथीक्रियताम्[2] आश्रम इति ।

राजा । अनुगृहीतोऽस्मि ।

विदूषकः ॥ अपवार्य ॥ एसा दाणिं अनुकूला दे अभ्यत्थणा ।

विदूषकः ॥ अपवार्य ॥ एषा इदानीम् अनुकूला ते ऽभ्यर्थना ।

राजा ॥ स्मितं कृत्वा ॥ रैवतक । मद्वचनाद् उच्यतां सारथिः । सवाणासनं रथम् उपस्थापयेति ।

दौवारिकः । जं देवो आणवेदि ॥ इति निष्क्रान्तः ॥

दौवारिकः । यद् देव आज्ञापयति ॥ इति निष्क्रान्तः ॥

उभौ ॥ सहर्षं ॥

अनुकारिणि पूर्वेषां युक्तरूपम् इदं त्वयि ।
आपन्नाभयसत्रेषु दीक्षिताः खलु पौरवाः[3] ॥ ५० ॥

staying here.' *Áśrama-sad* = *áśrama-vásin*, 'a dweller in a hermitage,' 'a hermit:' so *náka-sad*, 'a dweller in paradise,' 'a god:' hence *sadana*, 'a house.' *Vidita* with a present signification, in construction with the gen. c., is noticeable. See Pánini, iii., 2, 188; ii., 3, 67. See also Raghu-vańśa, x., 40., *viditam tapyamánam tena me bhuvana-trayam*, 'the three worlds are known to me (as) being harassed by him.'

[1] The neuter *rakshas* has the same sense as *rákshasa*: see page 39, note 6.

[2] *Rátram*: see page 86, note 1. *Dwitiyena*: see page 12, note 1. *Saníthi-kriyatám*: see page 26, note 1.

[3] 'This is a becoming trait in you, an emulator of (your) ancestors. Truly the descendants of Puru are ordained (for officiating) in the sacrifices of (giving) exemption from fear to the distressed;' i.e., Whilst we Bráhmans are consecrated to officiate in real sacrifices, the highest duty of kings is the protection of their afflicted subjects: See page 85, note 4. The above is the reading of

Verse 50. Śloka or Anushṭubh. *See* Verse 5, 6, 11, 26.

राजा ॥ सप्रणामं ॥ गच्छतां पुरो भवन्तौ । अहमप्यनुपदम् आगत एव ।

उभौ । विजयस्व ॥ इति निष्क्रान्तौ ॥

राजा । माठव्य । अप्यस्ति[1] शकुन्तलादर्शन कुतूहलं ।

विदूषकः । पढमं सपरिवाहं आसि । दाणिं रक्खसवुत्तन्तेण

विदूषकः । प्रथमं सपरिवाहम् आसीत् । इदानीं राक्षसवृत्तान्तेन

विन्दूवि णावसेसिदो ।

विन्दुरपि नावशेषितः[2] ।

राजा । मा भैषीः । ननु मत्समीपे वर्तिष्यसे ।

विदूषकः । एस तव चक्करक्खीभूदोम्हि ।

विदूषकः । एष तव चक्ररक्षीभूतो ऽस्मि[3] ।

दौवारिकः ॥ प्रविश्य ॥ सज्जो रधो भट्टिणो विजअप्पत्थाणं

दौवारिकः ॥ प्रविश्य ॥ सज्जो रथो भर्तुर् विजयप्रस्थानम्

all the Devanágarí and some of the Bengálí MSS. The old Bengálí [Bodleian 234] has *satreṇa*, and some begin the verse with *upakáriṇi sarveshám*, 'the helper of all.' *Yukta-rúpam:* Cf. page 15, line 1. *Ápannábhaya-satreshu* = *ápad-gatánám bhaya-tráṇe*: Ś. *Dikshitáh* = *kṛita-pratishthán*, 'consecrated.'

[1] *Api* may be used *praśne* 'in asking a question': Cf. page 35, line 1.

[2] 'At first it was overflowing; (but) now, by the account of the Rákshasas, not even a drop is left:' this is the reading of the Devanágarí MSS., supported by K. *Pariváha* is either 'an inundation,' or 'a channel for carrying off an excess of water:' the Bengálí have *aparibádham*, 'unchecked.' *Vṛittántena* = *náma-grahaṇena*, 'by the mention.'

[3] 'I shall indeed then be protected [am protected] by thy discus': so reads the oldest MS., supported by Ś. and Ch.; the Devanágarí have *esa rakkhasádo rakkhidomhi*, 'I am protected from the Rákshasa.' The *chakra* is the discus or circular missile weapon of Vishṇu, and often employed by him against the demons, as he is their great enemy; whence his titles 'Daityári,' 'Asura-śatru': the attribution of this weapon to Dushyanta by the Vidúshaka is probably meant as a humourous compliment.

आवेक्खदि । एष उण णअरादो देवीए आणत्तिहरओ करभओ
अपेक्षते । एष पुनर् नगराद् देवीनाम् आज्ञप्तिहरः करभक
आअदो ।
आगतः[1] ।

राजा ॥ सादरं ॥ किम् अम्बाभिः प्रेषितः ।

दौवारिकः । अहअं ।

दौवारिकः । अथ[2] किं ।

राजा । ननु प्रवेश्यतां ।

दौवारिकः । तह ॥ दुति निक्कम्म करभकेण सह पविस्स ॥ एसो
दौवारिकः । तथा ॥ इति निष्क्रम्य करभकेण सह प्रविश्य ॥ एष
भट्टा । उवसप्प ।
भर्ता । उपसर्प ।

करभकः । जेदु जेदु भट्टा । देवी आणवेदि । आआमिणि
करभकः । जयतु जयतु भर्ता । देवी आज्ञापयति । आगामिनि
चउत्थदिअहे पुत्तपिण्डपालणो णाम उववासो भविस्सदि । तहिं दीहा-
चतुर्थदिवसे पुत्रपिण्डपालनो नाम उपवासो भविष्यति । तत्र दीर्घा-
उणा अवस्सं अम्हे सम्भावइदव्वत्ति ।
युषा अवश्यं वयं सम्भावयितव्या इति ।[3]

[1] 'The equipped chariot awaits your Majesty's advance to victory; but here is Karabhaka just arrived from the city, bearing a message from the Queen-mother.' *Devínám* is here in the respectful plural; so *ambábhih* two lines below: this latter word is peculiar to dramatic language.

[2] *Atha kim* (= *vádham*, 'yes') is used *angíkritau*: See page 45, note 2.

[3] 'On the fourth day, (which is now) coming, [i.e., on the fourth day after to-day] the ceremony [fast] named 'Putra-pinda-pálana' [i.e., cherishing of the body of a son] will take place: thereat [on that occasion] certainly we ought to be honoured-with-a-visit by the long-lived-one [by your Majesty, long may you live!]' Most of the Bengálí MSS. read *putra-pinda-pára*ṇ*a;*

राजा। इतस् तपस्विकार्यं। इतो गुरुजनाज्ञा। द्वयम् अप्यनतिक्रमणीयं। किमत्र प्रतिविधेयं।[1]

विदूषकः। तिसङ्कू विअ अन्तरा चिट्ठ।

विदूषकः। त्रिशङ्कुर् इव अन्तरा तिष्ठ।[2]

राजा। सत्यम् आकुलीभूतो ऽस्मि।

but Ch. substitutes *pálana*, and interprets the phrase by *pura-deha-pushti-prada:* Ś. gives the same interpretation, but reads *paryupásana* for *pálana:* '*Pinda, deha-mátre iti Medini,*' 'According to Mediní *pinda* has the sense of body': Ś. and Ch.: and this sense is given by Wilson. *Putra* refers to the king in his relation to the queen-mother. The Devanágarí reading of this passage [*pravritta-párana upavása,* 'a fast which has come to an end.'] is not very satisfactory. *Upavása* = *vrata,* 'a religious ceremonial accompanied with fasting, but not necessarily a fast': K. and Ch. observe that one name for this ceremonial was *putra-rája,* and that it consisted in offering various presents to the young king of sweetmeats, clothes, etc., just as might be done in the present day on the occasion of a birth-day. *Dirgháyushá:* See page 8, note 2. *Vayam* is used by the same rule that the plural *devánám* is employed above. *Sambhávayitavyá:* See page 25, note 1, at end.

[1] 'In this direction the business of the hermits, in the other the command of a venerable hermit (calls me). Both are not to be neglected. How, in such a case, can an arrangement be effected?' *Dwayam api,* 'both the one and the other:' *api* is often affixed to *dwau* in this sense: See Amara., II., 1, 5; Málavik., page 16, line 22: In Hitop., line 2048, *dwayam* without *api* has the sense of 'both.'

[2] 'Stand in the middle, like Triśanku.' The story of this monarch is told at length in the Rámáyana, I., LVII. to LX. [see also page 42, note 1, of this book]. He is there described as a just and pious prince of the solar race, who aspired to celebrate a great sacrifice, hoping thereby to ascend to heaven in his mortal body. He first requested the sage Vaśishtha to officiate for him; but, being refused, he then applied to the sage's hundred sons, by whom he was cursed and degraded to the condition of a Chándála. In this pitiable state he had recourse to Viśwámitra, who undertook to conduct the sacrifice, and invited all the gods to be present; they, however, refused to

कृत्ययोर् भिन्नदेशत्वाद् द्वैधीभवति मे मनः ।
पुरः प्रतिहतं शैलैः स्रोतः स्रोतोवहं यथा[1] ॥ ५१ ॥

॥ विचिन्त्य ॥ सखे । त्वम् अम्बया पुत्र इति प्रतिगृहीतः । अतो भवान् दूतः प्रतिनिवृत्य मां तपस्विकार्यव्यग्रमानसम् आवेद्य तत्रभवतीनां पुत्रकृत्यम् अनुष्ठातुम्[2] अर्हति ।

attend. Upon this the enraged Viśwámitra, by his own power, transported Triśanku to the skies, whither he had no sooner arrived than he was hurled down again, head-foremost, by Indra and the gods; but, being arrested in his downward course by Viśwámitra, remained suspended *between heaven and earth*, forming a constellation in the southern hemisphere. The story is differently told in some of the Puráṇas [Wilson's translation of the Vishṇu-P., page 371, note.] They and the Hari-vanśa describe Triśanku as a wicked prince, guilty of three heinous sins [*śanku*]. Śankara adopts this view of his character, and calls him *Kṛita-bahutara-malina-karmá rájá*. *Antará = tapovana-swa-nagarayor madhye*, 'between the hermitage and the city.' The facetious allusion to Triśanku is quite characteristic of the Vidúshaka and affords an example of the 'Vyáhára alankára:' Ś. and Ch.

[1] 'Verily I am embarrassed. From the difference of the places of the two duties [i.e., on account of the distance between the place where the two duties have to be performed] my mind is divided in two, as the stream of a river driven back [made to recoil] by rocks (lying) before it.' *Purah = agre*, 'in front,' 'ahead.' *Pratihatam śaile*, 'which has struck on a rock,' is the reading of the Bengálí MS. [Bodleian, 233] and of all the Devanágarí: the other Bengálí and Śankara read *śailaih*, which I think preferable: Compare the sentiment at page 58. *Srotovaham = nadí-sambandhi*, 'belonging to a *srotovahá* or river,' [K., Ś., and Ch.] and is therefore an adjective agreeing with *srotah:* the Devanágarí read *srotovaho*, genitive case of a substantive, *srotovah*: Wilson gives only *srotovahá*, but has the adjective. The above furnishes an example of the 'Yathopamá alankára,' or comparison by the use of the conjunction *yathá*.

[2] 'You have been received by the Queen-mother as a son; therefore let

Verse 51. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51.

विदूषकः । एंक्खु मं रक्खोभीरूअं गणेसि ।

विदूषकः । ननु खलु मां रक्षोभीरुकं गणयसि ।

राजा ॥ सस्मितं ॥ भो महाब्राह्मण कथमेतद् भवति सम्भाव्यते ।

विदूषकः । जह राआणुएण गन्तव्वं तह गमिस्सं ।

विदूषकः । यथा राजानुजेन गन्तव्यं तथा गमिष्यामि ।

राजा । ननु तपोवनोपरोधः परिहरणीय इति सर्वान् अनुयाचिकांस् त्वयैव सह प्रस्थापयामि ।

विदूषकः ॥ सगर्व्वं ॥ तेण हि जुवराओम्हि दाणिं संवुत्तो ।

विदूषकः ॥ सगर्व्वं ॥ तेन हि युवराजो ऽस्मि इदानीं संवृत्तः ।

राजा ॥ आत्मगतं ॥ चपलो ऽयं वटुः । कदाचिद् अस्मत्प्रार्थनाम् अन्तःपुरेभ्यः कथयेत् । भवतु । एनम् एवं वक्ष्ये ॥ विदूषकं हस्ते गृहीत्वा प्रकाशं ॥ वयस्य । ऋषिगौरवाद् आश्रमं गच्छामि । न खलु सत्यम् एव तापसकन्यकायां शकुन्तलायां ममाभिलाषः । पश्य ।

your honour, having returned from hence and having announced that my mind is intent on [zealous for] the business of the hermits, have the goodness to discharge the office of a son towards her Majesty.' *Putra iti pratigṛihitah*, i.e., *twam poshita-putro bhavasi*, 'You are an adopted son:' Ś.: Some have *putratwam* for *putra-kṛityam*.

[1] 'How is this possible in your honour?' *Bhavati*, locative case of *bhavat*. *Sambhávyate* may mean, 'is fitting,' 'is consistent.'

[2] 'I will go, as it should be gone by the younger brother of a king.'

[3] *Yuva-rája*, 'the young prince,' who was the heir-apparent and generally associated with the reigning monarch in the throne.

[4] *Vaṭu*, 'a youth,' 'a lad:' here it is equivalent to 'fellow,' 'chap.'

[5] *Prárthaná* = *abhiláshitam*, 'desire,' 'pursuit:' i.e., *Śakuntalá-vishayánusandhána-rúpa-kathám*, 'the story of my pursuit of Śakuntalá:' Ś.

[6] 'On account of my veneration for the Ṛishis,' *lit.*, 'from the venerableness of the Ṛishis.'

क्व वयं क्व परोक्षमन्मथो मृगशावैः समम् एधितो जनः ।
परिहासविजल्पितं सखे परमार्थेन न गृह्यतां वचः[1] ॥ ५२ ॥

विदूषकः । अहदं ।

विदूषकः । अथ किं ।

॥ इति निष्क्रान्ताः सर्वे ॥

॥ द्वितीयोऽङ्कः ॥

[1] 'Where are we, (and) where a person brought up with fawns out of sight of love? O friend! let not a speech uttered in jest be taken in earnest.' '*Kwa-dwayam atyantásambhávanáyám*,' 'The two *kwas* are expressive of excessive incompatibility: Ś. See page 13, note 1. '*Nágarikáranya-janayoh sambandho nopapadyate iti bhávah*,' 'The meaning is that a connection between a town-bred person and a forester is not possible:' K. *Paroksha-manmatha* = *apratyaksha-manmatha* or *ajnáta-manmatha* or *agochara-káma*, 'one who has had no perception or experience of love,' 'one who is out of the reach of its influence.' *Parihása-vijalpitam* = *hásya-bháshitam*: K. = *kautuka-bháshitam*: Ś.: the Bengálí MSS. read *vikalpita*, 'invented:' Cf. *parihása-vijalpa* in the 6th act. *Paramárthena* = *tattwena*.

Verse 52. Vaitáliya, containing twenty-one syllables to the line, each line being alike, the first and third half-lines ending at the tenth syllable.

⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ – ‖ ⏑ ⏑ – – ⏑ ⏑ – ⏑ – ⏑ –

॥ ततः प्रविशति कुशान् आदाय[1] यजमानशिष्यः ॥

शिष्यः । अहो महाप्रभावो राजा दुष्यन्तः । येन प्रविष्टमात्र एवाश्रमं तत्रभवति निरुपप्लवानि नः कर्म्माणि संवृत्तानि[2] ।

का कथा बाणसन्धाने ज्याशब्देनैव दूरतः ।
ऊर्ज्जारेणेव धनुषः स हि विघ्नान्[3] अपोहति ॥ ५३ ॥

[1] 'The pupil of the sacrificing-(brâhman) bearing kuśa-grass.' *Yajamâna* is for *yajvan*, 'a sacrificer:' See Raghu-v., xviii., 11: In Telugu it has acquired the sense of 'master:' Compare *tatah praviśato Bharata-śishyau*: Vikram., Act 3. Dr. B. reads *yajamânah śishyah* on the authority of only one MS. The translation must then be 'a pupil occupied about a sacrifice.' The pupil, or religious student, certainly, did not officiate himself. *Śishya*, in fact, denotes a Brahmachârî, or young brâhman in that state of pupilage through which every brâhman had to pass, living in the house of some superior brâhman, who was his preceptor; and who, in return for instruction given, required his assistance in various menial offices, in collecting the materials for sacrifice, and in asking alms. 'Let the student carry water-pots, flowers, cow-dung, fresh earth and *kuśa-grass*, as much as may be useful to his preceptor; let him bring wood for the oblation to fire; let him go begging through the whole district,' etc. Manu, ii., 176 *et seq.* *Kuśân*: see page 18, note 1.

[2] 'Since on his highness having merely entered the hermitage, our rites have become free from molestation.' So read the oldest MSS. supported by K. The others *pravishṭa evâśramam tatrabhavati*, etc. The student need hardly be reminded that *pravishṭa-mâtre*, etc. is in the loc. case absolute.

[3] 'What mention of fitting the arrow (to the bow)? for by the mere sound of the bow-string from afar, as if by the roar of the bow, he dispels the obstacles.' *Kâ kathâ*, 'what account?' *i.e.*, What necesssity for fitting the arrow? the expulsion of the demons who impede our rites is effected by the mere twanging of the bow, without the use of the arrow, *śara-sandhânam*

Verse 53. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51.

यावद् इमान् वेदिसंस्तरणार्थं[1] दर्भान् ऋत्विग्भ्य[2] उपहरामि ॥ परिक्रम्यावलोक्य च । आकाशे[3] ॥ प्रियंवदे । कस्येदम् उशीरानुलेपनं मृणालवन्ति च नलिनीपत्राणि नीयन्ते[4] ॥ श्रुतिम् अभिनीय ॥ किं ब्रवीषि । आतप-

antareṇa: Ś.) in the same manner as a threatening roar often suffices to scare those who hear it. Cf. *Pratiśabdo hi harer hinasti nágán.* Vikram. Act I. *Hunkára* is the roar of any fierce animal. The figure by which the sound of the bow is thus designated is called Utprekshá, or hyperbolical comparison: Ś. and Ch. So Bhaṭṭi (x., 44) in giving an example of this figure, describes a mountain as stretching out its huge *body* between heaven and earth to protect the land from the inroads of the sea.

[1] 'For strewing on the altar,' or on the ground near it: see note 1, p. 18.

[2] *Ṛitwij*, 'a priest,' but especially 'an officiating priest,' 'a sacrificer,' derived from *ṛitu*, 'a season,' and *yaj*, 'to sacrifice;' 'one who sacrifices at the prescribed time.' *Anṛitwig yajnam na gachchhet* 'one ought not to go to (perform) a sacrifice unattended by an officiating bráhman.' Manu, iv., 57; ii., 143.

[3] 'In the air,' *i.e.* speaking in the air. This is an example of *ákáśa-bháshitam* or *ákáśa-vákyam*, which is defined by Śankara to be *dúra-stha-bháshaṇam*, 'speech at a distance,' or *aśaríram nivedanam*, 'bodiless statement;' and by Káṭavema as *apravishṭaiḥ saha álápaḥ*, 'conversation with (characters) not on the stage.' It is, in fact, a speech addressed to some person outside or off the stage, the actor at the same time fixing his eyes in the air, or on some object only visible to himself. Hence in Káṭavema *ákáśe* is followed by the words *laksham* or *lakshyam baddhwá*, 'fixing his gaze.' Cf. *Ákáśa-baddha-lakshaḥ.* Vikram. Act 4, and Mudrá-ráksh., p. 6, l. 19; p. 31, l. 3. The answer which is supposed to be given is also *ákáśa-bháshitam*, and is not heard by the audience. The actor on the stage pretending to listen (*śrutim abhiniya*) repeats the imaginary reply, always introducing it with the words, *kim bravishi*: Sáhit.-darp., p. 177, at end.

[4] 'For whom are brought this *uśira*-ointment and lotus-leaves, with fibres attached?' *Uśira* = *vírana-kanda*, the root of *vírana*, a fragrant grass [Andropogon muricatum] with which a cooling ointment was made. *Nalini* is used for lotus as well as *nalina*, but rather denotes the entire plant: See page 24, note 4. *Mṛiṇála* = *visa*, 'the fibres of the stalk of the lotus.'

लङ्घनाद् बलवद् अस्वस्था शकुन्तला[1]। तस्याः शरीरनिर्वापणायेति। प्रियंवदे यत्नाद् उपचर्य्यतां। सा हि तत्रभवतः कुलपतेर् उच्छ्वसितं। अहमपि तावद् वैतानिकं शान्त्युदकम् अस्यै गौतमीहस्ते विसर्जयिष्यामि[2] ॥ इति निष्क्रान्तः ॥

॥ विष्कम्भः[3] ॥

[1] 'Śakuntalá is excessively indisposed, from injury inflicted by the heat [from a stroke of the sun]; is it for the cooling of her body that you say (they are brought)?' *Langhanát* = *ághátat:* K.: = *abhibhavát:* Ś.: = *paribhavát:* Ch. The root *langh*, the first sense of which is 'to leap over,' often signifies 'to inflict some injury, hurt, or insult.' *Nir-vap*, 'to extinguish a fire,' 'to put out a light.' *Nirvápaṇa*, 'a refrigerant remedy:' Wilson.

[2] 'Let her be nursed with care; for she is the (very) breath of his reverence (Kaṇwa), the head of (our) society. I also will just deliver into the hands of Gautamí for her the soothing water consecrated in the sacrifice.' *Upachar*, 'to wait upon a sick person,' 'administer remedies,' etc. *Uchchhwasitam* = *práṇáh*, 'breath:' = *jívanam*, 'life,' i.e., as precious as his own life: Compare Lam. iv., 20, 'The breath of our nostrils, the anointed of the Lord, was taken,' etc.; also Kumára-s., vii., 4. *Vaitánika* = *vitánakhya-yága-sambandhi*, 'belonging to the sacrifice called *vitána*,' 'sacred,' 'holy.' *Vitána* is also 'the sacrificial hearth on which the sacred fire was kept.' The *śántyudakam* may have been a kind of holy water, like the 'eau bénite' of the Roman Catholics. *Gautamí*, the name of the sister of Kaṇwa: K.

[3] The Vishkambha or Vishkambhaka, according to the Sáhitya-darpaṇa (p. 146), and Káṭavema's commentary on the opening speech of the 2nd. Act of this play, is an introductory monologue or dialogue, so called from its concisely compressing [root *skambh* with *vi*] into a short space an account of those subordinate parts of the plot, which are not enacted before the audience, but are to be taken for granted as having happened before the Act, or as about to happen after it; and a knowledge of which is essential to the comprehending of the action of the remainder of the play: [*Vṛitta-vartishyamáṇánám kathánśánám nidarśakah, sankshiptárthastu vishkambhah*: See also page 62, note 3 at end.] In the case of a monologue, it may be suspected that these terms may be identified with the speaker, but when more than one actor is concerned, the direction at the end [*nishkrántau, vishkambhakah*] would seem

॥ द्वतीयो ऽङ्कः ॥

॥ ततः प्रविशति समदनावस्थो राजा ॥

राजा ॥ सचिन्तं निःश्वस्य ॥

to indicate that the term belongs to the dialogue itself, and not to the speaker of it. The Vishkambha may occur at the beginning of any of the Acts, even of the 1st. immediately after the Prastávaná [*ádáv ankasya darśitah*]. It may be spoken by two out of the three sets of characters into which the dramatis-personæ of an Indian play are divided, viz., the inferior [*nícha*] who speak Prákṛit *anudáttoktyá* 'in the low tone'; and the middling [*madhya, madhyama*] who speak Sanskṛit *udáttoktyá* 'in the high tone'; but not by the chief [*pradhána*], such as the hero, etc. Again, it may be spoken by one character in the form of a soliloquy, or by two in the form of a dialogue; and either by characters of the middle class only, when it is called Śuddha, i.e., pure; or by those of the middle and lower combined, when it is called Miśra or Sankírṇa, i.e., mixed: [*Madhyena madhyamábhyám vá pátrábhyám samprayojitah śuddhah syát tu sankírṇo nícha-madhyama-kalpitah*]. Sometimes the characters are exclusively those of the inferior class, who speak Prákṛit; sometimes more than two appear on the stage at once, in which cases it is properly called Praveśaka. It must, however, be borne in mind that the terms Praveśaka and Vishkambhaka are regarded as identical by the MSS. and Commentators [*Vishkambha eva suvyaktaih praveśaka iti smritah*: K. *praveśaka eva vishkambhakah*: Ś.]; although the Sáhitya-darpaṇa restricts the former title to the cases above specified, and limits it still further by applying it to an interlude only [*Praveśako anudáttoktyá nícha-pátra-prayojitah, anka-dwayántar vijneyah śesham vishkambhake yathá*]. There can be little doubt, too, that the term Praveśaka, like Vishkambhaka, may be sometimes applied to the speaker in the case of a monologue. From the circumstance that the opening speech in the 2nd. Act of this play is called a Praveśaka by K. (unsupported, however, by the MSS.), we may infer that the speaker was not obliged to leave the stage at the end of the scene. It is possible, however, that he might have withdrawn and re-entered, as in the 5th. Act of the Vikramorvaśí, where the opening soliloquy is styled Praveśaka both in the MSS. and in the Calcutta edition. Doubtless, this title may with as much reason be applied to the Vidúshaka's soliloquy in the one play, as in the

जाने तपसो वीर्यं सा बाला परवतीति मे विदितं ।
न च निम्नाद् इव सलिलं निवर्त्तते मे ततो हृदयं ॥ ५४ ॥
भगवन् कुसुमायुध । त्वया चन्द्रमसा च विश्वसनीयाभ्याम् अतिसन्धीयते कामिजनसार्थः । कुतः ।

तव कुसुमशरत्वं शीतरश्मित्वम् इन्दोर्
द्वयम् इदम् अयथार्थं दृश्यते मद्विधेषु ।
विसृजति हिमगर्भैर् अग्निम् इन्दुर् मयूखैस्
त्वमपि कुसुमबाणान् वज्रसारीकरोषि ॥ ५५ ॥

other. According to the rule thus propounded by the Sáhit.-darp., the present monologue is a Śuddha-Vishkambha. In the Bengálí MSS. it is termed a Praveśaka. Dr. Boehtlingk justly remarks that the modern epithet Śuddha should be omitted in the text.

[1] 'I know the efficacy of penance: it is (also) known to me that that maiden is subject to another [is in a state of tutelage]. But as water does not turn back from the valley, (neither) does my heart from that (Śakuntalá).' The Devanágarí MSS., unsupported by the commentators, substitute the following for the second line of the above verse, *Alam asmi tato hṛidayam tathápi nedam nivartayitum*, 'Nevertheless, I am not able to turn back this heart from that (damsel).' *Jáne* etc., *i.e.*, I know that if I attempt to carry her off by force or by stealth, the power acquired by penance is such, that the Ṛishi will effect my destruction by a curse, etc. [*śápádiná násam vidhásyati*: Ś.] *Nimnád*, i.e., *deśát*, 'from low land:' see Hitop., l. 2651.

[2] 'O divine flower-armed (god), by thee and by the moon, who (seem) to be worthy of confidence, the whole company of lovers is deceived. Why so? of thee, (there is said to be) the property of having flowers for arrows, of the moon the property of having cold beams; both these (properties) are observed to be untrue in such as me; (for) the moon emits fire with rays charged with cold; thou also makest (thy) flower-arrows hard as adamant.' The Hindú Cupid or Kámadeva, 'god of love,' is the son of Vishnu or Kṛishna by Lakshmí, who is then called Máyá or Rukmiṇí. He is armed with a bow

Verse 54. Áryá *or* Gáthá. (*See* Verse 2.)

– – | ⏑ ⏑ – | – – ‖ – – | – ⏑ ⏑ | ⏑ – ⏑ | – ⏑ ⏑ | –
⏑ ⏑ – | – ⏑ ⏑ | ⏑ ⏑ – ‖ ⏑ – ⏑ | – – | ⏑ | – ⏑ ⏑ | –

Verse 55. Máliní *or* Máníní (variety of Ati-Sakkarí.) *See* Verses 10, 19, 20. 38.

भगवन् कामदेव न ते मय्यनुक्रोशः ॥ मदनबाधां निरूप्य ॥ कुतस् ते कुसुमायुधस्य सतस् तैक्ष्णम् एतत् । आं ज्ञातं

made of sugar-cane, the string consisting of bees, and with five arrows, [whence his name Pancha-vána] each tipped with the blossom of a flower, which pierce the heart through the five senses. The names of the five arrows (according to Bharata, cited by Ś.) are—1. *Harshana*, 'Gladdener;' 2. *Prahasana*, 'Exhilarater;' 3. *Mohana*, 'Fascinater;' 4. *Múrchchhana*, 'Sense-destroyer;' 5. *Vikarshana*, 'Distracter.' According to Kátavema, the names of the five flowers which form the points of these arrows, and which may be supposed to possess properties similar to that implied in the names of the arrows themselves, are—1. the Aravinda, a kind of lotus [Nymphæa Nelumbo]; 2. the Aśoka; 3. the Śirísha; 4. the Chúta or Ámra, *i.e.*,the Mango; 5. the Utpala or blue lotus. But according to Sir W. Jones [Hymn to Kámadeva, vol. xiii., p. 239] they are—1. the Champaka; 2. the Chúta or Ámra; 3. the Keśara or Nága-keśara; 4. the Ketaka; 5. the Vilwa or Bela. In both lists the Chúta occurs, and is considered the favourite arrow of the god: hence the frequent allusions to it in the Gíta-govinda (iii., 12; iv., 6), and hence in Act VI its epithet *panchábhyadhika* 'chief of the five.' This epithet is explained by Śankara to mean 'a sixth arrow, in addition to the five,' which interpretation is more in accordance with the passage in the 2nd. Act of the Vikramorvaśí, *kimuta upavana-sahakárair*, etc. It is clear that some authorities do not include the Mango in the list. The Gíta-govinda (x., 14) mentions five other flowers as occasionally employed by the god, viz., the Badhúka, the Madhúka, the blue Lotus, the Tila, and the Kunda. Another account includes the Malliká or jasmin amongst the five; so that it is difficult to fix the names with any certainty. In Hindú erotic poetry, cooling properties are always attributed to the rays of the moon, which are said to distil nectar; hence some of his names—*śita-mayúkha*, *hima-raśmi*, *hima-kara*, *amṛita-sú*, *sudhá-nidhi*, etc. On the other hand, the heating effect of these rays on the lover is often alluded to, thus, *śítánśus tapanah*: Gít.-Gov. ix., 10; iv., 7; v. 3: Compare in the Vikramorvaśí, *nandana-vana-váth śikhina iva* [Act 2]; and *pádás te śaśinah sukhayanti*, etc. [end of Act iii.] *Sártha* = *samúha*; properly, a caravan: Hitopadeśa, l. 2574. *Ayathártham* = *viparíta-kriyam*, 'having a contrary effect.' *Dwayam*: see p. 91, note 1. *Garbhair*: see p. 17, l. 8. *Vajra-sárí*: see p. 13, l. 4.

अद्यापि नूनं हरकोपवह्निस्
त्वयि ज्वलत्यौर्व इवाम्बुराशौ ।
त्वमन्यथा मन्मथ मद्विधानां
भस्मावशेषः कथमित्थमुष्णः[1] ॥ ५६ ॥

[1] 'Verily, e'en now the fire of Śiva's wrath burns in thee like the submarine fire in the ocean: otherwise how couldst thou, O agitator of the soul! with nothing left but ashes, be so scorching towards such as me?' The story of the incineration of Kámadeva by a beam of fire darted from the central eye of Śiva is thus told in the Rámáyaṇa (I., xxv., 10). "Kandarpa, whom the wise call Káma (Cupid), had formerly a body. He once approached Śiva, the husband of Umá (Parvatí), soon after his marriage, that he might influence him with love for his wife. Śiva happened then to be practising austerities, and intent on a vow of chastity. He therefore cursed the god of love in a terrible voice, and at the same time a flash from his terrific eye caused all the limbs of his body to shrivel into ashes. Thus Cupid was made incorporeal [whence, as some say, is his power over the minds of men] by the anger of the great god, and from that time has been called *Ananga*, 'the bodiless one.'" *Aurva*, 'submarine fire,' called *baḍava* or *báḍava*, and personified as the son of the saint Urva. The fable is told in the Hari-vaṅśa (ch. xlv.), and is noticed in Troyer's Rája-taraṅgiṇí (iii., 170). The Ṛishi Urva, who had gained great power by his austerities, was pressed by the gods and others to beget children that he might perpetuate his race. He consented, but warned them that his offspring would consume the world. Accordingly, he created from his thigh a devouring fire, which as soon as it was produced, demanded nourishment, and would have destroyed the whole earth, had not Brahmá appeared and assigned the ocean as its habitation, and the waves as its food. The spot where it entered the sea was called *Baḍavá-mukha*, 'the mare's mouth.' Doubtless the story was invented to suit the phenomenon of some marine *jwálá-mukhi* or volcano, which probably exhaled through the water bitumenous inflammable gas, and which, perhaps in the form of a horse's mouth, was at times visible above the sea. Langlois, conjecturally, places the position of it on the coast north of Malabar.

Verse 56. Upajáti or Ákhyánakí (variety of Trishṭubh), each half-line being either Indra-vajrá or Upendra-vajrá, the former only differing from the latter in the length of the first syllable. *See* Verse 41.

अथवा ।

अनिशमपि मकरकेतुर् मनसोरुजम् आवहन् अभिमतो मे ।
यदि मदिरायतनयनां ताम् अधिकृत्य प्रहरतीति[1] ॥ ५७ ॥

भगवन् कन्दर्प । एवम् उपालब्धस्य ते न मां प्रत्यनुक्रोशः ।

वृथैव सङ्कल्पशतैर् अजस्रम्
अनङ्ग नीतो ऽसि मया विवृद्धिं ।
आकृष्य चापं श्रवणोपकण्ठे
मय्येव युक्तस् तव वाणमोक्षः[2] ॥ ५८ ॥

[1] 'Nevertheless, the fish-bannered (god) even though incessantly bringing mental anguish, (will be) acceptable to me, if employing (as the subject about which he inflicts pain) that (maiden) with long intoxicating eyes he so strike (me).' *Makara-ketu*, a name of Cupid, is derived from the *makara*, or marine monster, subdued by him, which was painted on his banner [*ketu*]. 'By the mention of this title, his invincibleness is indicated:' Ś. *Adhikṛitya* = *uddiśya*, 'with reference to:' Ś. and Ch.: See page 5, note 1; and p. 76, note 3, also Raghu-v. xi., 62, *śántim adhikṛitya anvayunkta*.

[2] 'In vain, truly, O bodiless (god), hast thou perpetually been brought by me to growth by hundreds of vows. Is it becoming of you, drawing your bow to your very ear, (to) discharge (your) arrows even upon me (your votary)?' Vows were to the bodiless god of love, what the oblations (upon which they were supposed to feed and fatten) were to the other gods. *Sankalpa* = *ichchhá*, 'wish.' *Śravaṇopakaṇṭhe ákrishya* = *karnántikam ániya*, 'drawing the string of the bow back as far as the ear.' *Upakaṇṭha*, 'near,' *lit.*, 'near the neck;' *Cf.* Raghu-v., ix., 57, *ákarṇa-krishṭam váṇam*. *Yukta* = *uchita*. The passage from *Bhagavan Kámadeva* (page 100) to *váṇa-moksha* is given on the authority of the Taylor and my own Bombay Devanágarí MS., supported by Śankara and Chandra-śekhara, and by all the Bengálí MSS. The Mackenzie MS. has part of the passage, but Colebrooke's omits it altogether.

Verse 57. Áryá *or* Gáthá. *(See* Verse 2).

⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | — — ‖ ⏑ ⏑ — | ⏑ ⏑ — | ⏑ — ⏑ | ⏑ ⏑ — | —
⏑ ⏑ ⏑ ⏑ | — ⏑ ⏑ | ⏑ ⏑ — ‖ — ⏑ ⏑ | — — | ⏑ | ⏑ ⏑ — | ⏑

Verse 58. Upajáti or Ákhyánakí (variety of Trishṭubh). *See* Verses 41, 56.

॥ सखेदं परिक्रम्य ॥ क्व नु खलु संस्थिते कर्मणि सदस्यैर् अनुज्ञातः श्रमक्लान्तम् आत्मानं विनोदयामि[1] ॥ निःश्वस्य ॥ किं नु खलु मे प्रियादर्शनाद् ऋते शरणम् अन्यत् । यावद् एनाम् अन्विष्यामि ॥ सूर्यम् अवलोक्य ॥ इमाम् उग्रातपां वेलां प्रायेण लतावलयवत्सु मालिनीतीरेषु सखीजना शकुन्तला गमयति[2] । तत्रैव तावद् गच्छामि ॥ परिक्रम्यावलोक्य च ॥ अनया बालपादपवीथ्या सुतनुर् अचिरं गतेति तर्कयामि । कुतः ।

सम्मीलन्ति न तावद् बन्धनकोषाम् तयावचितपुष्पाः ।
क्षीरस्निग्धाश् चामी दृश्यन्ते किशलयच्छेदाः[3] ॥ ५९ ॥

[1] 'Where, indeed, at the conclusion of the rite being permitted (to depart) by those who were present at the sacrifice,' etc. *Sadasya,* 'any assistant or by-stander at a sacrifice.' The Bengálí have *nirasta-vighnais-tapaswibhir,* 'by the hermits whose obstacles have been removed.'

[2] 'Śakuntalá along with her female friends is passing [*lit.*, causing to go] this intensely hot time of the day probably on the banks of the Máliní, possessed of inclosures of creepers.' *Valaya,* properly an 'inclosure or hedge:' see p. 55, note 2 in middle; here it may mean a bower, or arbour affording shade.

[3] 'I conjecture that the very delicate one has not long since passed by this avenue of young trees, because the cavities of the flower-stalks whose flowers have been plucked off by her, do not yet close up, and these fragments of tender-shoots are seen (still) unctuous with milky-juice.' *Vithi* = *pankti. Sammilanti* = *sankuchanti,* 'contract.' *Bandhana* = *prasava-bandhana* = *vrinta,* 'a flower-stalk:' Ś. *Bandhana-koshás* = *vrintabhyantaráni*: Ś: = *vrinta-garbháni*: Ch. *Amí,* 'these,' i.e, *puro-vartinah,* 'lying in front of us.' *Kíšalaya-chhedáh* = *pallava-khandáh. Kshíra-snigdhás* = *dugdha-chikkanáh.* When a stalk has been some time broken off, it contracts and the milk dries up. 'The duty of gathering flowers and cutting stalks for sacrificial purposes would be entrusted by the hermits to Śakuntalá: hence it would be inferred that she had passed that way. This

Verse 59. Aryá *or* Gátha. (*See* Verse 2.)

— — | — ⏑ ⏑ | — — ‖ — ⏑ ⏑ | — — | ⏑ — ⏑ | ⏑ ⏑ — | —
— — | — — | — — ‖ — — | — ⏑ ⏑ | ⏑ | — — | —

॥ स्पर्शं रूपयित्वा ॥ अहो प्रवातसुभगो ऽयम् उद्देशः[1] ।

शक्यम् अरविन्दसुरभिः कणवाही मालिनीतरङ्गाणां ।

अङ्गैर् अनङ्गतप्तैर् अविरलम् आलिङ्गितुं पवनः[2] ॥ ६० ॥

॥ परिक्रम्यावलोक्य च ॥ अस्मिन् वेतसपरिक्षिप्ते लतामण्डपे सन्निहितया तया भवितव्यं । तथा हि ॥ अधो विलोक्य ॥

अभ्युन्नता पुरस्ताद् अवगाढा जघनगौरवात् पश्चात् ।

द्वारे ऽस्य पाण्डुसिकते पदपङ्क्तिर् दृश्यते ऽभिनवा[3] ॥ ६१ ॥

is an example of the Anumána-alankára:' Ś. and Ch. Some of the Devanágarí MSS. omit the above couplet.

[1] 'Oh! how delightful is this spot by (reason of) the fresh breeze!' *Aho* an exclamation implying approbation *(prasansáyám)*: Ś. *Praváta* = *prakrishta-váta*: K. = *praśasta-váta*, 'a good breeze:' Ś.: see note 2, page 36.

[2] 'The breeze fragrant with the lotuses (and) wafting the spray [particles] of the waves of the Máliní, is able to be closely embraced by (my) limbs inflamed by the bodiless one.' *Śakya* (like *yogya* and sometimes *yukta*) gives a passive sense to the infinitive. The Bengálí MSS. and the Calcutta edition read *śakyo* in the nominative case agreeing with *pavanah*, which would appear at first sight to be the better reading. But Káṭavema expressly states that *śakyam* is here used adverbially, and quotes a parallel passage from the Rámáyaṇa, *sakyam anjalibhih pátum váváh*, 'the breezes are able to be drunk by the hollowed palms.' Two other passages may be added, one from the Hitopadeśa (edit. Johnson) *vibhútayah śakyam aváptum*, 'great successes are able to be obtained;' and the other from Málavikág. verse 58, *na sakyam upekshitum kupitá*: see also Mahábh., I., 769. *Aravinda*, 'a kind of lotus' (Nymphæa): see p. 24, note 2. *Kaṇa-váhí* = *śíkara-váhaka*: Ś. 'wafting cool spray.' *Ananga*, 'the bodiless god:' see p 101, note 1. *Avirala*, lit., 'having no interstices,' 'close.' The Bengálí read *nirdayam* = *dridham*.

[3] 'At the entrance of it where-there-is-white-sand, a fresh line of foot-

---

Verse 60. Áryá *or* Gáthá. *(See* Verse 2.)

— ◡ ◡ | ◡ — ◡ | ◡ ◡ — ‖ ◡ ◡ — | — — | ◡ — ◡ | — — | —
— — | ◡ — ◡ | — — ‖ ◡ ◡ ◡ ◡ | — — | ◡ | — ◡ ◡ | —

Verse 61. Áryá *or* Gáthá. *See* Verse 2.

— — | ◡ — ◡ | — — ‖ ◡ ◡ — | — ◡ ◡ | ◡ — ◡ | — — | —
— — | ◡ — ◡ | ◡ ◡ — ‖ ◡ ◡ — | — — | ◡ | — ◡ ◡ | —

यावद् विटपान्तरेणावलोकयामि[1] ॥ परिक्रम्य । तथा कृत्वा । सहर्षं ॥ अये लब्धं नेत्रनिर्वाणं[2]। एषा मे मनोरथप्रियतमा सकुसुमास्तरणं शिलापट्टम् अधिशयाना सखीभ्याम् अन्वास्यते[3]। भवतु। श्रोष्याम्यासां विश्रम्भकथितानि ॥ इति विलोकयन् स्थितः ॥

॥ ततः प्रविशति यथोक्तव्यापारा सह सखीभ्यां शकुन्तला ॥

॥ सख्यावुपवीजयतः[4] ॥

सख्यौ ॥ उपवीज्य । सस्नेहं ॥ हला सउन्दले । अवि सुहाअदि दे

सख्यौ ॥ उपवीज्य । सस्नेहं ॥ हला शकुन्तले । अपि सुखायते ते

णलिणीपत्तवादो ।

नलिनीपत्रवातः[5] ।

steps is seen, raised in front, depressed behind through the weight of (her hips.' *Avagádhá* = *nimná*. *Pándu-sikate* (= *dhavala báluke*) is a Bahuvríhi compound agreeing with *dwáre*. The weight of the hips of a beautiful female is a favourite subject of allusion. Compare *Paśchán-natá guru-nitambatayá asyáh pada-panktih*: Vikram., Act 4: and *Śroṇi-bhárád alasa-gamaná*: Megh., verse 81. Hence one of the names of a lovely woman is *nitambini*, 'having large and handsome hips and loins.' Chézy compares the epithet 'Callipyge' applied to a celebrated statue of Venus.

[1] 'Through the branches.' The Calcutta edition has *vitapántarito*, 'concealed by the branches.'

[2] 'The highest object of my eye-sight,' 'the full bliss of my eyes:' [*netránanda*: K. *nayana-nirvriti*, *chakshuh-sukha*: Ś.] *Nirvána* or *apavarga*, is properly 'final beatitude, consisting in emancipation from further transmigration.'

[3] 'Yonder the best-beloved object of my wishes, reclining on a stone-seat strewed with flowers, is attended by her two friends.' *Manoratha-priyatamá*: 'most dear by desire;' not by actual possession or by any other method: K. *Śilá-pattam* = *páshánd-khandam*: see p. 76, note 1. *Anwás* 'to sit near' (*anu*, *ás*.)

[4] 'Are in the act of fanning her.' *Vij* with *upa*, 'to fan.' Hence *vyajana*, 'a fan.'

[5] 'Is this wind from the (fan) of lotus-leaves agreeable to thee?' see p. 89, note 1; p. 24, note 2, in middle. Some of the Devanágarí read *suhaadi*

शकुन्तला । किं वीजअन्ति मं सहीओ ।

शकुन्तला । किं वीजयतो मां सख्यौ ।

॥ सख्यौ विषादं नाटयित्वा परस्परम् अवलोकयतः ॥

राजा । बलवद् अस्वस्थशरीरा शकुन्तला दृश्यते ॥ सवितर्कं ॥ तत् किम् अयम् आतपदोषः स्यात् । उत यथा मे मनसि वर्तते[1] ॥ साभिलाषं निर्वर्ण्य ॥ अथवा कृतं सन्देहेन ।

स्तनन्यस्तोशीरं प्रग्रथितमृणालैकवलयं
प्रियायाः सावाधं तदपि कमनीयं वपुरिदं ।
समस्तापः कामं मनसिजनिदाघप्रसरयोर्
न तु ग्रीष्मस्यैवं सुभगमपराद्धं युवतिषु[2] ॥ ६२ ॥

for *sukhayati*, but the above is supported by K. and the oldest MSS.

[1] 'Can this be the fault of the heat? or as is passing in my mind?' *i.e.*, or is love, as I conjecture, the true cause?

[2] 'This form of my beloved, having the Usíra applied to the bosom, and having only one armlet (and that formed) of lotus-fibres hanging-loose, (is certainly) disordered, but even so is lovely. Granted that the heat of the two influences of love and the hot season [*or* the heat induced by the prevalence either of love or of the sultry weather] be equal, still disorder is not inflicted on maidens by the hot weather in such a charming manner:' i.e., Since the disorder apparent in the person of Śakuntalá only contributes to her beauty, it is clearly not caused by the hot weather, but by love. *Usíra*: see p. 96, note 4, and Sir W. Jones, vol. v., p. 154. Two other names for this plant are *jaláśaya*, 'growing in water,' and *avadáha*, 'allaying fever;' the slender fibres of it are now known by the name of Khaskhas and are used in India in trellises for cooling the air. *Prasithila* = *adṛidha*: Ś. = *komala*, 'withered:' Ch. 'Her body was so enfeebled that she could not bear the weight of two armlets or bracelets; she therefore had only one, and that made, not of gold, but of lotus-fibres [*mṛiṇála-ghaṭita*] tied loosely round the arm:' Ś. *Sábádham* = *sapídam*: Ch.: = *sa-vyadham*: K. 'diseased,' 'deranged.' *Tadapi*, 'even so;' even in this manner or under these disadvantages: *tad* is here used adverbially. This reading is supported

---

Verse 62. Śikhariṇí (variety of Atyashṭi) *See* Verses 9, 24, 44.

प्रियंवदा ॥ जनान्तिकं ॥ अणसूए। तस्स राएसिणो पढमदंसणादो
प्रियंवदा ॥ जनान्तिकं ॥ अनसूये। तस्य राजर्षेः प्रथमदर्शनाद्
आरहिअ पज्जुस्सुआ विअ मउन्दला। किं णुक्खु मे तंहिमित्तो
आरभ्य पर्युत्सुका इव शकुन्तला। किं नु खलु अस्यास् तन्निमित्तो
अअं आतङ्को भवे।
ऽयम् आतङ्को भवेत्।

अनसूया। सहि। ममवि ईदिसी आसङ्का हिअअस्स। होदु।
अनसूया। सखि। ममापि ईदृशी आशङ्का हृदयस्य। भवतु।
पुच्छिस्सं दाव णं ॥ प्रकाशं ॥ सहि। पुच्छिदव्वामि किंपि। बलिअं
प्रच्छ्यामि तावद् एनां ॥ प्रकाशं ॥ सखि। प्रष्टव्यामि किमपि। बलीयान्
क्खु दे सन्दावो।
खलु ते सन्तापः।

शकुन्तला ॥ पूर्व्वार्द्धेन शयनाद् उत्थाय ॥ हला। किं वत्तुकामामि।
शकुन्तला ॥ पूर्व्वार्द्धेन शयनाद् उत्थाय ॥ हला। किं वक्तुकामामि।

अनसूया। हला मउन्दले। अणब्भन्तरा खु अम्हे मदणगदस्स
अनसूया। हला शकुन्तले। अनभ्यन्तरे खलु आवां मदनगतस्य
वुत्तन्तस्स। किन्दु। जादिसी दीदिहासणिबन्धेसु कामअमाणाणं
वृत्तान्तस्य। किन्तु। यादृशी इतिहासनिबन्धेषु कामयमानानाम्
अवत्था सुणीअदि तादिसिं दे पेक्खामि। कहेहि। किंणिमित्तं दे सन्दावो।
अवस्था श्रूयते तादृशीं ते प्रेक्षे। कथय। किन्निमित्तं ते सन्तापः।

विआरं क्खु परमत्थदो अजाणिअ अणारम्भो पडिआरस्स।
विकारं खलु परमार्थतो ऽज्ञात्वा अनारम्भः प्रतिकारस्य।[1]

by the oldest MSS. and by K. The Devanágarí have *kimapi ramaṇiyam*, 'somewhat pleasing.' *Kámam*: see p. 54, note 3. *Prasarayoh*, literally, 'of the two prevalences:' *prasara* = *prasanga*, 'attachment,' 'connection:' Ś: but the simple meaning is 'spreading,' 'prevalence.'

[1] 'We are not indeed intimately conversant with matters relating to love;

राजा । अनसूययापि मदीयस् तर्को ऽवगतः ।

शकुन्तला ॥ आत्मगतं ॥ बलिअंक्खु मे अहिणिवेसो । सहसा

शकुन्तला ॥ आत्मगतं ॥ बलीयान् खलु मे ऽभिनिवेशः[1]। सहसा

एदाणं ण सक्कणोमि णिवेदिदुं ।

एतयोर् न शक्नोमि निवेदितुं ।

प्रियंवदा । सहि सउन्दले । सट्ठु एसा भणादि । किं अत्तणो

प्रियंवदा । सखि शकुन्तले । सुष्ठु एषा भणति । किम् आत्मन

आतङ्कं उवेक्खसि । अणुदिअहंक्खु परिहीअसि अङ्गेहिं । केवलं ला-

आतङ्कम् उपेक्षसे । अनुदिवसं खलु परिहीयसे अङ्गैः । केवलं ला-

वण्णमई छाआ तुमं ण मुञ्चदि ।

वण्यमयी छाया त्वां न मुञ्चति[2] ।

राजा । अवितथम् आह प्रियंवदा । तथा हि

श्यामश्यामकपोलम् आननम् उरः काठिन्यमुक्तस्तनं

मध्यः क्लान्ततरः प्रकामविनताव् अंसौ क्षविः पाण्डुरा ।

but as the condition of lovers is heard of (by us) in legendary tales, of such a kind I perceive is thy (condition). Say, from what cause (is) thy disorder? (for) indeed without being accurately acquainted with the disease, (there) can be no application of the remedy.' *Anabhyantare*, nom. c. du. fem. of a compound adjective or Bahuvríhi formed from the substantive *abhyantara*, 'interior,' 'inside,' by prefixing the privative *an*, in the same manner as *anantara*, 'uninterrupted,' from *antara*. *Anabhyantara* is, literally 'one not admitted to the inside.' Compare *ganabhyantara*, 'one who is a member of any private association:' Wilson's Dict. *Madana-gatasya*: see p. 37, note 1. *Itihása* = *purá-vritta*: S. *Nibandha*, 'a composition,' 'a narrative;' whence *nibandhri*, 'an author.'

[1] 'My attachment [affection] is strong.' *Abhinivésa* [here = *abhilásha*] implies firm attachment to or intense pursuit of any object. *Dánimapi*, 'even now,' which the Devanágarí give at the end of this sentence, does not appear in K., or in the Bengálí MSS.

[2] 'Thy limbs are wasting away [lit., thou art abandoned by thy limbs]. Thy lovely complexion alone deserts thee not.'

शोच्या च प्रियदर्शना च मदनक्लिष्टेयम् आलक्ष्यते
पत्राणामिव शोषणेन मरुता स्पृष्टा लतामाधवी[1] ॥ ६३ ॥

शकुन्तला । सहि । कस्स वा अण्णस्स कहइस्सं । किन्दु आआसइ-

शकुन्तला । सखि । कस्य वा अन्यस्य कथयिष्यामि[2] । किन्तु आयास-

त्तिआ दाणिं वो भविस्सं ।

यित्री इदानीं वां भविष्यामि ।

उभे । अदो एव्वक्खु णिब्बन्धो । सिणिद्धजणसंविभत्तं हि दुक्खं

उभे । अत एव खलु निर्बन्धः । स्निग्धजनसंविभक्तं हि दुःखं

सज्झवेदणं होदि ।

सह्यवेदनं भवति[3] ।

[1] 'For, indeed her face has its cheeks excessively emaciated, her bosom has its breasts destitute of firmness, her waist is more slender, her shoulders are quite drooping, her complexion is pale; she being tormented by love appears both deplorable and (yet) lovely, like a Mádhaví-creeper touched by the wind, the scorcher of (its) leaves.' *Ksháma-ksháma-kapola = atikṛíśa-ganḍa*: Ś. The repetition of *ksháma* may imply 'becoming gradually every day more and more emaciated;' as Priyamvadá had said *anudivasam parihíyase angaih*. *Káṭhinya-mukta*: the Bengálí have *yukta*, but the *loss* of firmness in the breasts would rather be a sign of debility. *Prakáma*: Ś. interprets this by *atyartham*, 'excessively.' So the commentator on Gít.-Gov., iv., 17; vii., 40, explains *nikámam* by *atíśayena*. Similarly *kámam* has the sense of *níschitam*, 'certainly.' May the meaning not be 'stoop of their own accord,' i.e., 'languidly,' 'listlessly,' from their being allowed to fall without any effort being made to raise them? *Śoshaṇena = śoshakena*, i.e., By the wind that dries up the leaves and causes them to fall: [*patra-pátaka-váyuná*] K., Ś. *Mádhaví*, a large and beautiful creeper bearing white fragrant flowers, [Gærtnera racemosa] to which constant allusion is made in the plays: see page 113, note 2.

[2] 'To whom else shall I relate it (if not to you, my two friends?)' *Yadi kathaníyam tadá bhavatíbhyám*: Ś.

[3] 'Our importunity is on this very account. Grief shared with affec-

Verse 63. Śárdúla-vikríḍiṭa (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 40.

राजा ।

दृष्टा जनेन समदुःखसुखेन बाला
नेयं न वक्ष्यति मनोगतमाधिहेतुं ।
दृष्टो विवृत्य बहुशो ऽप्यनया सहर्षम्
अत्रान्तरे श्रवणकातरतां गतो ऽस्मि[1] ॥ ६४ ॥

शकुन्तला । सखि । यतः प्रभृति मम दर्शनपथमागतः स तपो-

वनरक्षिता राजर्षिः ॥ इत्यर्द्धोक्तेन लज्जां नाटयति ॥

tionate friends becomes supportable suffering.' *Nirbandha,* 'urgency,' 'pressing solicitation.'

[1] 'This maiden being questioned by the persons who are the partners of her sorrows and joys, will most certainly declare the cause of her anguish (now) concealed in her breast. Although (I was) looked upon longingly by her repeatedly turning round, I (nevertheless) at the present moment experience an uneasy-anxiety for hearing (her reply).' *Jana* = *sakhi-jana*; though used in the singular, it may have a plural signification. *Sama-duhkha-sukha,* 'one who has the same joys and sorrows:' Cf. *sama-duhkha-sukhah piyate lochanábhyám*: Vikramorvaśí, Act I. *Bálá* properly 'a girl sixteen years of age:' Ś. *Na na vakshyati* = *vakshyati eva:* Ś.: two negatives give intensity to the affirmative [*dwau nishedhau prakṛitam artham gamayatah*: Ś.]: see page 24, note 1. *Mano-gatam* = *hṛidaya-stham*: see page 37, note 1. *Atrántare* = *asminn avasare*: K. *Śravaṇa-kátaratám* = *Śakuntalá-prativachana-śravaṇa-bhírutám.* According to Bharata the four ways by which a maiden encouraged the advances of her lover were *Lekha-prasthápana,* 'sending a letter;' *Snigdha-vikshita,* 'a loving glance;' *Mṛidu-bháshita,* 'soft speech;' and *Dúti-sampreshaṇa,* 'sending a messenger:' Ś. Although Śakuntalá had favoured her lover with one of these tokens, yet he was fearful that, when about to reply to her friends, she might through carelessness [*pramádatas*] confess to an affection for some other person: Ś.

[2] 'Met my eye,' 'crossed my sight,' *lit.,* 'came across the path [range]

Verse 64. Vasantatilaká (variety of Sakkarí). *See* Verses 8, 27, 31, 43, 46.

उभे । कथेदु पिअसही ।

उभे । कथयतु प्रियसखी ।

शकुन्तला । तदो पभुदि तग्गदेण अभिलाषेण एतदवत्थम्हि

शकुन्तला । ततः प्रभृति तद्गतेन अभिलाषेण एतदवस्थास्मि

संवुत्ता ।

संवृत्ता ।

राजा ॥ सहर्षं ॥ श्रुतं श्रोतव्यं ।

स्मर एव तापहेतुर् निर्वापयिता स एव मे जातः ।

दिवस इवाभ्रश्यामस् तपात्यये जीवलोकस्य[1] ॥ ६५ ॥

शकुन्तला । तं जइ सो अणुमदं तह वट्टह जह तस्स राएसिणो

शकुन्तला । तद् यदि वाम् अनुमतं तथा वर्तेथां यथा तस्य राजर्षेर्

of my sight.' A not uncommon idea: Compare *yasya netrayoh pathi sthitá twam*: Vikramorvaśí, Act I.

[1] 'Love, indeed, the cause of my fever, has himself become the cooler of it: as, on the passing off of the heat, a day dark with clouds (which was at first hot, becomes afterwards the cooler) of living creatures.' *Smara*, one of the names of the god of love, 'The ideal one' [page 101, note 1] derived from *smri*, 'to recollect.' *Nirvápayitá*, lit., 'the extinguisher' = *sukha-hetuh*, 'the cause of pleasure:' Ś. According to Kátavema *tapátyaye* = *grishmánte*, 'at the end of the hot season:' He and Śankara observe that a cloudy day at the end of the hot season and at the approach of the rains, is very sultry, until by the rising of clouds it brings coolness in place of the heat which itself had caused: and quote a parallel passage from the Ratnávali [p. 64] *Tapati právrishi nitarám abhyarna-jalágamo divasah*, 'In the rainy season when the rain is near at hand the day is especially hot.' Some of the Devanágarí read *arddha-śyáma*, 'half-obscured,' which is not supported by any of the commentators, nor by the oldest MSS.

Verse 65. Áryá *or* Gáthá. (*See* Verse 2.)

⏑ ⏑ – | ⏑ – ⏑ | – – ‖ – – | ⏑ ⏑ – | ⏑ – ⏑ | – – | –

⏑ ⏑ ⏑ ⏑ | – – | – – ‖ ⏑ – ⏑ | – – | ⏑ | – – | ⏑

अणुकम्पणिज्जा होमि । अण्णहा अवस्सं सिञ्चह मे तिलोदअं ।
अनुकम्पनीया भवामि । अन्यथा अवश्यं सिञ्चतं मे तिलोदकं ।[1]

राजा । संशयच्छेदि वचनं ।

प्रियंवदा ॥ जनान्तिकं ॥ अणसूए । दूरमअवम्महा अक्खमा दुअं
प्रियंवदा ॥ जनान्तिकं ॥ अनसूये । दूरगतमन्मथा अक्षमा दुतं

कालहरणस्स । जस्सिं बद्धभावा एसा सो ललामभूदो पोरवाणं ।
कालहरणस्य[2] । यस्मिन् बद्धभावा एषा स ललामभूतः पौरवाणां[3] ।

[1] 'Then if (it be) approved by you, so act, that I may be commiserated by the royal sage. Otherwise most certainly (it will happen that you will have to) pour out for me water with sesamum-seed;' i.e., That you will have to celebrate my funeral obsequies. Oblations to the manes of the deceased were offered by the nearest surviving relations soon after death, and were repeated once, or, according to some, twice in every year. They were supposed to be necessary to secure the residence of the souls of the dead in the world appropriated to the manes. The ceremony itself was called Śráddha, and generally consisted in offering a cake made of rice and milk [*piṇḍa-nirvápana*]; or in pouring out water [*udaka-dána, udaka-kriyá*]; or water and sesamum-seed mixed. In the latter case it was called *tilodaka-dána, tila-tarpaṇa*, etc. The ceremony as performed by Bráhmaṇs is described in Manu, iii., 203, etc.; see especially iii., 223: *Dattwá sapavitram tilodakam*, 'Having poured out water with sesamum-seed and kuśa-grass.' Kátavema refers in illustration to a verse towards the end of the 6th. Act of this play, where Dushyanta says *Núnam prasúti-vikalena mayá prasiktam, dhautáśru-śesham udakam pitarah pivanti*, 'In all probability my (deceased) ancestors are (now) drinking the only offering-of-water that is left to them (consisting of) glistening tears poured forth by me destitute of posterity.' *Sinchatam* = *nirvapatam*: K. *Vartethám*; *vṛit* may have the sense of 'to behave,' 'to act.'

[2] 'She is far gone in love, and unable to bear loss of time,' *i.e.*, Her love has reached that point which brooks no delay. Compare *dúrarúḍho 'syáh pranayah*: Vikramorvaśí, Act 4., at beginning. *Vammaha* or *bammaha* is the proper Prákrit equivalent for *manmatha*, according to Vararuchi ii., 38; iii., 43. Lassen, Instit. Prák., p. 245, although the MSS. give *mammaha*.

[3] 'He on whom she has fixed her affections is the ornament of the

ता जुत्तं से अहिलासो अहिनन्दिदुं ।

तद् युक्तम् अस्या अभिलाषो ऽभिनन्दितुं ।

अनसूया । तह । जह भणासि ।

अनसूया । तथा । यथा भणसि ।

प्रियंवदा ॥ प्रकाशं ॥ सहि । दिट्ठिआ । अणुरूवो से अहिणि-

प्रियंवदा ॥ प्रकाशं ॥ सखि । दिष्ट्या । अनुरूपो ऽस्या अभिनि-

वेसो । सागरं वज्जिअ कहिं वा महाणई ओदरदु । को दाणिं

वेशः । सागरं वर्जयित्वा कुत्र वा महानदी अवतरति । क इदानीं

सहआरं अन्तरेण अदिमुत्तलदं पल्लविदं सहेदि ।

सहकारम् अन्तरेण अतिमुक्तलतां पल्लवितां सहते[1] ।

राजा । किमत्र चित्रं यदि विशाखे शशाङ्कलेखाम् अनुवर्तते[2] ।

Pauravas [p. 14, note 3], therefore her love is fit to be approved;' or it is proper that her love should meet with our approval. *Yuktam* is here used like *śakyam*: p. 104, note 2. *Baddha-bhává*: compare in the beginning of Act 3 of Vikramorvaśí, *Yasmin baddha-bhává 'si twam.*

[1] 'Where should a great river end its course excepting at the ocean? What (tree) excepting the Sahakára [Mango] can support the Atimukta [Mádhaví creeper] with (its) new sprouts?' *Ava-tṛi* (properly 'to descend,' or 'alight') is here applied to the disemboguing of a river into the ocean. *Yathá mahá-nadí samudram pravišati, tathá rúpavatí twam Dushyante evánuraktá*: Ś. The Sahakára is described p. 27, note 3. The Atimukta is the same as the Mádhaví or vernal creeper, called also Vásantí and Pundraka, and noticed before: p. 109, note 1. 'The beauty and fragrance of the flower of this creeper give them a title to all the praises which Kálidás and Jayadeva bestow on them. It is a gigantic and luxuriant climber; but when it meets with nothing to grasp, it assumes the form of a sturdy tree, the highest branches of which display, however, in the air, their natural flexibility and inclination to climb:' Sir W. Jones, vol. v., p. 124.

[2] 'Why need we wonder at this, since the constellation Višákhá courts [goes after] the young-moon?' *i.e.*, If the constellation Višákhá [or the sixteenth lunar asterism, which is sometimes written in the dual Višákhe, as containing two stars] is eager for an union with the Moon, why need we

अनसूया । को उण उवाओ भवे । जेण अविलम्बिअं णिब्भअं च

अनसूया । कः पुनर् उपायो भवेत् । येन अविलम्बितं निर्भृतं च

महीए मणोरहं सम्पादेम्ह ।

सख्या मनोरथं सम्पादयावः ।

प्रियंवदा । णिब्भअंत्ति चिन्तणिज्जं भवे । सिग्घंत्ति सुअरं ।

प्रियंवदा । निर्भृतम् इति चिन्तनीयं भवेत् । शीघ्रम् इति सुकरं ।[1]

wonder at Sakuntalá's desire to be united with a prince of the lunar race? *Śaśánka-lekhá* is properly 'a digit of the moon,' or the moon in its most beautiful form when quite young. A complete revolution of the moon, with respect to the stars, being made in twenty-seven days, odd hours; the Hindús divide the heavens into twenty-seven constellations [asterisms] or lunar stations, one of which receives the moon for one day in each of his monthly journeys. As the Moon [Chandra] is considered to be a masculine deity, the Hindús fable these twenty-seven constellations as his wives, and personify them as the daughters of Daksha. Of these twenty-seven wives (twelve of whom give names to the twelve months) Chandra is supposed to show the greatest affection for the fourth (Rohiní) but each of the others, and amongst them Viśákhá, is represented as jealous of this partiality, and eager to secure the Moon's favour for herself. Dushyanta probably means to compare himself to the Moon (he being of the lunar race: p. 14, note 2) and Śakuntalá to Viśákhá. The selection of Viśákhá, rather than Rohiní, may perhaps be explained by a reference to p. 5, l. 1, where we learn that the summer-season had barely set in at the period when the events of the drama were supposed to be taking place. If therefore the season corresponded to the middle of May, the month would probably be Vaiśákha, and Viśákhá would, therefore, be appropriately chosen before Rohiní. This passage may also be interpreted, but not so consistently with the fable, by referring *viśákhe* to the two female friends, and *śaśánka-lekhá* to Śakuntalá. The meaning would then be, 'It is not to be wondered at that these two friends should follow Śakuntalá and assist in carrying out her schemes, any more than that the two stars of Viśákhá should go after the young moon.' *Anuvartete* = *anusaratah*: K.

[1] '(Your) "unobservedly" will require thought, (your) "quickly" (is) easy.' This use of *iti* in quoting previous words is noticeable.

अनसूया । कहं विअ ।

अनसूया । कथम् इव ।

प्रियंवदा । णं सो राएसी इमस्सिं सिणिद्धदिट्ठीए सूइदाहिलासो इमाइं दिअहाइं पज्जाअरकिसो लक्खीअदि ।

प्रियंवदा । ननु स राजर्षिर् अस्यां स्निग्धदृष्ट्या सूचिताभिलाष इमानि दिवसानि प्रजागरकृशो लक्ष्यते ।

राजा ॥ आत्मानम् अवलोक्य ॥ सत्यम् इत्यभूत एवास्मि । तथा हि

इदम् अशिशिरैर् अन्तस्तापाद् विवर्णमणीकृतं
निशि निशि भुजन्यस्तापाङ्गप्रवर्त्तिभिर् अश्रुभिः ।
अनतिलुलितज्याघाताङ्कं मुहुर् मणिबन्धनात्
कनकवलयं स्रस्तं स्रस्तं मया प्रतिसार्यते ॥ ६६ ॥[1]

[1] 'For this golden bracelet, having its jewels sullied by the tears (rendered) scorching from internal fever night after night flowing from the outer-corner-of-my-eye which rests on my arm, slipping slipping down [*i.e.*, as it constantly slips down] from the wrist, without pressing on [catching on, hitching on] the scars (that are caused) by the friction of the bow-string, is repeatedly pushed back by me.' *Ápánga* = *netra-pránta*. *Pravarttibhih* = *skhaladbhih*. *Anatilulita* = *atisakta*, 'closely adhering:' K: = *nábhilupta*: Ś. and Ch. The same word occurs at the end of this act, where allusion is made to the flowery couch of Śakuntalá, *śarira-lulitá*, 'which her body had pressed:' One sense of the root *lul* is certainly to 'adhere,' 'stick,' 'cleave:' The Devanágarí all have *anabhilulita* with the same meaning, unsupported by K. and the other scholiasts, and the oldest Bengálí MSS. Through emaciation and disuse of the bow (*Cf.* p. 70, l. 7, with p. 68, l. 1) the callosities on the fore-arm usually caused by the bow-string, were not sufficiently prominent to prevent the bracelet from slipping down from the wrist to the elbow, when the arm was raised to support the head. This is a favourite idea with Kálidása to express the attenuation caused by love. Compare Megha-dúta, verse 2: *Kanaka-valaya-bhranśa-rikta-prakoshthah*,

Verse 66. Harini (variety of Atyashti) containing seventeen syllables to the half-line, each half-line being alike.

⏑ ⏑ ⏑ ⏑ ⏑ – | – – – – | ⏑ – ⏑ ⏑ – ⏑ – ||

प्रियंवदा ॥ विचिन्त्य ॥ हला । मअनलेहो से करीअदु । इमं
प्रियंवदा ॥ विचिन्त्य ॥ हला । मदनलेखोऽस्य क्रियतां । इमं
देवदामेसावदेसेण सुमणोगोविदं करिअ मे हत्थअं पावइस्सं ।
देवताशेषापदेशेन सुमनोगोपितं कृत्वा अस्य हस्तं प्रापयिष्यामि[1] ।

अनसूया । रोअदु मे सुउमारो पओओ । किं वा सउन्दला
अनसूया । रोचते मे सुकुमारः प्रयोगः । किं वा शकुन्तला
भणादि ।
भणति ।

शकुन्तला । सहीणिओओवि विकप्पीअदि[2] ।
शकुन्तला । सखीनियोगोऽपि विकल्प्यते ।

'having the fore-arm bare by the falling of the golden bracelet.' The Bengálí have *anatilulita-jyá ghátánkád*, agreeing with *maṇi-bandhanát*, which would appear at first sight to be the better reading. I have followed Káṭavema and the Devanágarí MSS. in making this compound agree with *valayam*, and I believe there is no other way of translating it satisfactorily. It may, however, as Káṭavema observes, be taken adverbially. *Maṇi-bandhana* 'the wrist,' 'the place of binding jewels.'

[1] 'Let a love-letter be composed for him. Having hidden it [made it hid] in a flower, I will deliver it into [cause it to reach] his hand under the pretext of [as if it were] the remains (of an offering presented) to an idol.' *Madana-lekha* = *ananga-lekha*: Ch.: = *smara-bháva-súchakam lekham*: Ś. *Sumano-gopitam* = *kusuma-sanguptam*: Ś. *Devatá-śeshápadésena*; the Bengálí read *devatá-sevápadesena*, 'under pretext of honouring a divinity,' supported by Ś. Káṭavema reads *devatá-vyapadésena*, with the word *prasáda* inserted in the margin. *Devatá-śesha* is supported by Ch., and explained by him as *nirmályam*, 'the remains of an offering of flowers presented to an idol.' Garlands of flowers were sometimes so offered. A love-letter was one of the four recognized modes of encouraging a lover: see page 110, note 1.

[2] 'This very injunction [suggestion] of my friend is weighed (in my mind),' *i.e.* I must consider before I can consent to it. This is the reading of the two oldest MSS. One, however, has *sahi* for *sahí*.

प्रियंवदा । तेण हि अत्तणो उवण्णासपुव्वं चिन्तेहि दाव किम्पि

प्रियंवदा । तेन हि आत्मन उपन्यासपूर्वं चिन्तय तावत् किमपि

ललिअपदबन्धणं ।

ललितपदबन्धनं[1] ।

शकुन्तला । हला । चिन्तेमि अहं । अवहीरणभीरुअं पुणो वेवदे

शकुन्तला । हला । चिन्तयामि अहं । अवधीरणभीरुकं पुनर् वेपते

मे हिअअं ।

मे हृदयं ।

राजा ॥सहर्षं॥

अयं स ते तिष्ठति सङ्गमोत्सुको
विशङ्कसे भीरु यतो ऽवधीरणां ।
लभेत वा प्रार्थयिता न वा श्रियं
श्रिया दुरापः कथम् ईप्सितो भवेत्[2] ॥ ६७ ॥

[1] 'Therefore just think of some pretty composition in verse, accompanied by an allusion to yourself.' *Upanyása-púrvam*, lit., 'preceded [headed] by an allusion.' *Lalita-pada-bandhanam*: Compare *lalitártha-bandham*: Vikramorvaśí, Act 2.

[2] 'That very one, O timid one, from whom thou apprehendest a refusal, stands pining for an union with thee. The lover may or may not win Fortune, (but) how, being beloved (by her), should he be difficult-to-be-won by Fortune?' *Śrí* = *Lakshmí*, 'the goddess of beauty and fortune,' here identified with Śakuntalá or with the object of the lover's hopes and aspirations. The commentators do not throw light on this passage. The meaning seems to be, 'There is always a doubt whether the suitor will gain favour with Fortune, or with the beautiful maiden who may be the object of his love, but when it is certain that he is beloved by her, how can *she* have any difficulty in gaining *him*? for there surely will be no doubt of his being willing to accept her favours, however uncertain may be her encouragement of his advances.' The verse which follows this in the Bengálí MSS. is omitted in all the Devanágarí, and is most probably spurious.

Verse 67. Vańśasthavila (variety of Jagatí.) *See* Verses 18, 22, 23.

सख्यौ । अयि आत्मगुणावमानिनि । को दाणिं सरीरणिव्वाव-

सख्यौ । अयि आत्मगुणावमानिनि । क इदानीं शरीरनिर्वाप-

इत्तिअं सारदिअं जोण्हिणिं पडन्तेण वारेदि ।

यित्तीं शारदीं ज्योत्स्नां पटान्तेन वारयति ।[1]

शकुन्तला ॥ सस्मितं ॥ णिओदिदा दाणिंम्हि ॥ इत्युपविष्टा

शकुन्तला ॥ सस्मितं ॥ नियोजिता इदानीम् अस्मि[2] ॥ इत्युपविष्टा

चिन्तयति ॥

चिन्तयति ॥

राजा । स्थाने खलु विस्मृतनिमेषेण चक्षुषा प्रियाम् अवलोकया-

मि । यतः

उन्नमितैकभ्रूलतम् आननम् अस्याः पदानि रचयन्त्याः ।
कण्टकितेन प्रथयति मय्यनुरागं कपोलेन[3] ॥ ६८ ॥

[1] 'O thou undervaluer of thine own excellencies, who now would ward off with the skirt of a garment the autumnal moonlight, the cooler of his body?' *i.e.*, according to Śankara, This prince is too sensible to be averse to an union with one so beautiful as thou art. *Nirvápayitrim*: see p. 97, note 1. *Paṭántena*: Compare in Act V. *Paṭántena mukham ávritya roditi.*

[2] 'I am now (acting) under (your) directions,' *i.e.*, It is by your orders that I do this: *Niyojitásmi bhavatíbhyám gíti-karaṇe*, 'I am directed by you to compose verses:' Ś.: I am only following your directions, therefore you are responsible, if I meet with a repulse: Ś.

[3] 'Fitly, indeed, do I gaze on my beloved with an eye that forgets to wink, because the countenance of her composing [whilst she is in the act of composing] verses has one eyebrow raised; (and) by her thrilling cheek she discloses her affection for me.' *Vismṛita-nimeshena* is very expressive of a fixed, earnest gaze. Chézy translates, 'O spectacle enchanteur! dont je serais jaloux que le moindre clignement d'œil me privât un instant!' *Kaṇṭakita*, lit., 'having the downy hair of the cheek erect like thorns.' The Bengálí have *pulaká-*

Verse 68. Áryá *or* Gáthá. *See* Verse 2.

— ⏑ ⏑ | — — | — ⏑ ⏑ ‖ — ⏑ ⏑ | — — | ⏑ — ⏑ | ⏑ ⏑ — | —
— ⏑ ⏑ | — — | ⏑ ⏑ ⏑ ⏑ ‖ — ⏑ ⏑ | — — | ⏑ | — — | ⏑

शकुन्तला । हला । चिन्तिदा मए गीदिआ । ण क्खु सन्निहिदा-

शकुन्तला । हला । चिन्तिता मया गीतिका । न खलु सन्निहिता-

णि उण लेहणसाहणाणि ।

नि पुनर् लेखनसाधनानि[1] ।

प्रियंवदा । इमस्सिं सुओदरसुउमारे णलिणीपत्ते णक्खेहिं णिक्खि-

प्रियंवदा । अस्मिन् शुकोदरसुकुमारे नलिनीपत्रे नखैर् निक्षि-

त्तवण्णं करेहि ।

क्षवर्णं कुरु[2] ।

शकुन्तला ॥ यथोक्तं रूपयित्वा ॥ हला । सुणुह दाणिं सङ्गदत्थं

शकुन्तला ॥ यथोक्तं रूपयित्वा ॥ हला । शृणुतम् इदानीं सङ्गतार्थं

ण वेत्ति ।

न वेति ।

उभे । अवहिदम्ह ।

उभे । अवहिते स्वः ।

chitena, and the Calcutta edition *pulakánchitena*, meaning the same. Horripilation, or the erection of the hair of the body (*pulaka, roma-kaṇṭaka, románchana*) is considered by the Hindús to be an indication of exquisite delight or pleasurable emotion. The Dictionary does not give this sense to *kaṇṭaka*, but it is so used in Vikramorvaśí, Act I., *mama angam sa-roma-kaṇṭakam ankuritam.*

[1] 'But the writing-materials indeed are not at hand.' Most of the MSS. have *hu* for Sanskrit *khalu*. Lassen (Instit. Prák., p. 192) shows that *kkhu* is the proper form after a short vowel.

[2] 'Engrave the letters [make engraving of the letters] with your nails on this lotus-leaf smooth as a parrot's breast.' *Śukodara*: In Vikramorvaśí, Act IV., the colour of a scarf is compared to the same thing [*śukodara-śyámam stanánśukam*] and in Mahábh. ii., 1035, the colour of horses [*śukodara-samán hayán*]. The Prákṛit is answerable for *nikshipta-varnam kuru*. This is the reading of all the Devanágarí; the Bengálí have *pada-chheda-bhaktyá nakhair álikhyatám.*

शकुन्तला ॥ वाचयति ॥

शकुन्तला ॥ वाचयति ॥

तुज्झ ण आणे हिअअं मम उण कामो दिवावि रत्तिम्पि ।
तव न जाने हृदयं मम पुनः कामो दिवापि रात्रिमपि ।
णिग्घिण तवेइ बलिअं तुइ वुत्तमणोरहाइ अङ्गाइं ॥ ६९ ॥
निर्घृण तपति बलीयस् त्वयि वृत्तमनोरथाया[1] अङ्गानि ॥ ६९ ॥

राजा ॥ सहसोपसृत्य ॥

तपति तनुगात्रि मदनस् त्वाम् अनिशं मां पुनर् दहत्येव ।
ग्लपयति यथा शशाङ्कं न तथा हि कुमुद्वतीं दिवसः[2] ॥ ७० ॥

[1] 'Thy heart I know not, but day and night, O cruel one, Love vehemently inflames the limbs of me, whose desires are centred in thee.' Such is the reading of the Taylor MS., and my own. The other Devanágarí agree, but give *maṇoraháim* for *manoratháni* in concord with *angáni*. *Maṇorahái* and *maṇorahae* may both stand for the Sanskṛit gen. fem. *manorathâyâh* (in concord with *mama*), and both are equally admissible into the metre: Lassen's Instit. Prák., pp. 304, 305, 147. The interpretation of Ch. supports this reading [*nishkṛipa tapayati baliyas twad-abhimukha-manorathâyâ angáni*]. This verse is called by Kátavema, the *upanyása*: compare p. 117, note 1.

[2] 'Thee, O slender-limbed one, Love inflames; but me he actually consumes incessantly: for the Day does not so cause the lotus to fade as it does the moon.' *Kumuda* or *kumudvatí* is a kind of lotus, which blossoms in the night and fades by day [*kumudvatí chandra-viraheṇa santaptâ bhavati*: Ś.] here compared to Śakuntalá. *Kumudvatí* is usually a 'group of lotuses,' but I cannot agree with Dr. Boehtlingk in restricting it to this acceptation. *Śaśánka*: see p. 24, note 2 at end: Dushyanta again compares himself to the moon: Compare p. 114, note 1. This and the

---

Verse 69. Gíti *or* Udgáthá. *See* Verse 4.

– ⏑ ⏑ | – – | ⏑ ⏑ – ‖ ⏑ ⏑ ⏑ ⏑ | – – | ⏑ – ⏑ | – – | –
– ⏑ ⏑ | ⏑ – ⏑ | ⏑ ⏑ – ‖ ⏑ ⏑ – | ⏑ ⏑ – | ⏑ – ⏑ | – – | –

Verse 70. Áryá *or* Gáthá. *See* Verse 2.

⏑ ⏑ ⏑ ⏑ | ⏑ – ⏑ | ⏑ ⏑ – ‖ – ⏑ ⏑ | – – | ⏑ – ⏑ | – – | ⏑
⏑ ⏑ ⏑ ⏑ | ⏑ – ⏑ | – – ‖ ⏑ ⏑ – | ⏑ ⏑ – | ⏑ | – ⏑ ⏑ | –

सख्यौ ॥ विलोक्य सहर्षम् उत्थाय ॥ साअदं अविलम्बिणो मणो-

सख्यौ ॥ विलोक्य सहर्षम् उत्थाय ॥ स्वागतम् अविलम्बिनो मनो-

रहस्स ।

रथस्य[2] ।

॥ शकुन्तला अभ्युत्थातुम् इच्छति ॥

राजा । अलम् अलम् आयासेन ।

संदष्टकुसुमशयनान्याशुक्लान्तविसभङ्गसुरभीणि ।
गुरुपरितापानि न ते गात्राण्युपचारम् अर्हन्ति[2] ॥ ७१ ॥

अनसूया । इदो सिलातलेक्कदेसं अणुगेण्हदु वअस्सो ।

अनसूया । इतः शिलातलैकदेशम् अनुगृह्णातु वयस्यः[3] ।

preceding verse, according to Śankara and Chandra-śekhara, afford an example of the figure Uttarottaram.

[1] 'Welcome to the speedy (fulfilment of thy) desire!' *or* 'Welcome to the object of thy desire which does not delay (its appearance).' The Bengálí insert *samíhita-phalasya* or *chintita-phalasya*.

[2] 'Thy limbs, which closely press the couch of flowers, (and are) fragrant by the crushing of the quickly-faded lotus-fibres, being grievously inflamed, do not deserve (to perform) obeisance;' i.e., 'are excused the usual salutation.' 'In consideration of the state of your bodily frame, you are privileged to keep your recumbent posture even before me.' *Upacháram*, i.e., *mat-kṛite vinayádi-rúpam*. *San-dańś*, lit., 'To press the teeth closely together;' hence *sandashṭa*, 'coming in close contact with.' *Cf.* Raghu-v., xvi., 65, *Sandashṭa-vastreshu nitambeshu* 'On (their) hips to which garments were closely fitted.' Our English word 'bite' has the same acceptation. *Áśu-klánta*, etc. The Bengálí have *áśu-vimardita-mṛiṇála-valayáni* or *áśu-vivarṇita* (= *mláni-bhúta*: Ch.) etc. 'Having bracelets of lotus-fibres that have quickly faded (from the heat of her limbs).' Compare p. 106, note 2.

[3] Compare page 76, l. 2. *Anugṛihṇátu*, 'let him favour,' is the reading of Káṭavema. The stone-seat served also for the couch of Śakuntalá: Ś.

Verse 71. Áryá *or* Gáthá. *See* Verse 2.

— — | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ — || — — | — ⏑ ⏑ | ⏑ — ⏑ | ⏑ ⏑ — | ⏑
⏑ ⏑ ⏑ ⏑ | — — | ⏑ ⏑ — || — — | ⏑ ⏑ — | ⏑ | — — | ⏑

॥ राजोपविशति । शकुन्तला सलज्जा तिष्ठति ॥

प्रियंवदा । दुवेण्णवि वो अणोणाणुराओ पच्चक्खो । महीसिणेहो

प्रियंवदा। द्वयोरपि युवयोर् अन्योन्यानुरागः प्रत्यक्षः । सखीस्नेहो

उण मं पुणरुत्तवादिणिं करेदि ।

पुनर् मां पुनरुक्तवादिनीं करोति[1] ।

राजा । भद्रे । नैतत् परिहार्यं । विवक्षितं ह्यनुक्तम् अनुतापं जनयति[2] ।

प्रियंवदा । आवण्णस्स विसअवासिणो जणस्स अत्तिहरेण रण्णा

प्रियंवदा । आपन्नस्य विषयवासिनो जनस्य आर्त्तिहरेण राज्ञा

होदव्वंत्ति एसो वो धम्मो ।

भवितव्यम् इति एष वो धर्म्मः[3] ।

[1] 'But affection for my friend prompts me to be the speaker of something superfluous' i.e., of what has been so often repeated as to be already sufficiently well-known. *Punar-ukta* which properly means 'said again,' 'said twice,' 'frequently repeated,' has in dramatic composition, acquired the acceptation of 'notorious,' 'well-known,' and hence 'superfluous,' 'unnecessary,' 'over and above what is wanted;' and hence sometimes simply 'additional.' Thus in the Vikramorvasí, Act 3. the torches are said to be *punar-uktáh chandrikáyám*, 'rendered superfluous in the moonlight;' and in Act 5. of that play, tears dropping from the eyes on the breast are said to cause *muktávalí-virachanam punar-uktam*, 'the formation of a superfluous [additional] necklace of pearls.' Compare also *kim punar-uktena*: Málavikág. p. 63, l. 5. *Sakhi-snehah = sakhi-vishayaka-pranayah.*

[2] 'That (which you have to say) ought not to be suppressed [omitted], for that-which-was-intended-to-be-spoken and is not spoken, produces subsequent regret.' *Anu-tápa*, lit., 'after-pain,' i.e., repentance.

[3] 'It is to be become by the king [the king ought to be] the remover of the suffering of a person engaged in the affairs of life, who has fallen into trouble: Such is your duty.' The Bengálí have *áśrama-vásino* for *vishaya-vásino*. The latter reading is supported by K., and the compound is given by Wilson.

राजा । नास्मात्[1] परं

प्रियंवदा । तेण हि इअं णो पिअसही तुमं उद्दिसिअ इमं

प्रियंवदा । तेन हि इयम् आवयोः प्रियसखी त्वाम् उद्दिश्य इदम्

अवत्थन्तरं भअवदा मअणेण आरोविदा । ता अरुहसि अब्भुववत्तीए

अवस्थान्तरं भगवता मदनेन आरोपिता[2] । तद् अर्हसि अभ्युपपत्त्या

जीविदं से अवलम्बिदुं ।

जीवितम् अस्या अवलम्बितुं ।

राजा । भद्रे । साधारणो ऽयं प्रणयः[3] । सर्वथानुगृहीतो ऽस्मि ।

शकुन्तला ॥ प्रियंवदाम् अवलोक्य ॥ हला किं अन्तेउरविरह-

शकुन्तला ॥ प्रियंवदाम् अवलोक्य ॥ हला किम् अन्तःपुरविरह-

पज्जुसुअस्स राएसिणो उवरोहेण ।

पर्युत्सुकस्य राजर्षेर् उपरोधेन[4] ।

राजा । सुन्दरि ।

इदम् अनन्यपरायणम् अन्यथा
हृदयसन्निहिते हृदयं मम ।
यदि समर्थयसे मदिरेक्षणे
मदनबाणहतो ऽस्मि हतः पुनः[5] ॥ ७२ ॥

[1] 'No other than this.' i.e., Nothing short of this; this is exactly my duty.

[2] 'Therefore (know that) this our dear friend has been reduced to this altered condition by the divinity Love on thy account.' *Uddíśya* 'aiming at,' 'regarding:' see p. 102, note 1. *Avasthántaram*, lit., 'another state;' i.e., an alteration from the natural and healthy state. *Áropitá* = *prápitá*: Ś.

[3] Compare, in the Vikramorvaśí, Act 2, *Sádháraṇo 'yam ubhayoḥ praṇayaḥ.*

[4] 'What (can you mean) by detaining the Rájarshi, who is pining (by reason of) separation from his royal-consorts?' *Antaḥ-pura*, 'the inner part of the palace,' 'the female apartments,' here put for the occupants.

[5] 'O thou that art near my heart, if this heart of mine which is devoted to no other, thou judgest to be otherwise, (then) O lovely-eyed one, being

---

Verse 72. Druta-Vilambita (variety of Jagatí). *See* Verse 45.

अनसूया । वअस्स । बहुवल्लहा राआणो सुणीअन्ति । जह णो
अनसूया । वयस्य । बहुवल्लभा राजानः श्रूयन्ते । यथा नौ
पिअसही बन्धुअणसोअणिज्जा ण होइ । तह णिव्वाहेहि ।
प्रियसखी बन्धुजनशोचनीया न भवति । तथा निर्वाहय ।
राजा । भद्रे । किं बहुना ।

परिग्रहबहुत्वे ऽपि द्वे प्रतिष्ठे कुलस्य मे ।
समुद्ररसना चोर्वी सखी च युवयोरयं[1] ॥ ७३ ॥

उभे । णिव्वुदम्ह ।
उभे । निर्वृते स्वः[2] ।

(already) slain by Love's shafts, I am slain again,' i.e., I suffer a second death. Compare Bhartṛihari, i., 63 [*hatamapi nihantyeva madanah*]. *Hṛidaya-sannihite* = *man-manovastháyini*, 'O thou that abidest in my heart: Ś: = *chittárúdhe*: Ch. *Madirá*, 'wine,' as applied to *ikshana*, 'the eye,' is said by Śankara to be equivalent to *sundara*, 'beautiful;' or to *ishad-ghúrnana-shíla*, 'slightly inclined to roll about.' Wine-eyed may mean 'one whose eyes intoxicate like wine.'

[1] 'Even in the multitude of (my) wives [however numerous may be my wives] there (will be) but two chief-glories of my race, the sea-girt earth on the one hand [*cha*] and on the other [*cha*] this friend of yours;' i.e., There will be but two sources of glory to my race, viz., the sea-girt earth and Śakuntalá. *Pratishthá* = *utkarsha-hetu*, 'a cause of renown,' 'a distinguished ornament:' Ś.: properly 'a cause of stability,' 'a prop,' 'a support,' 'a stay.' *Parigraha-bahutwe* = *kalatra-báhulye*. The Devanágarí MSS. read *samudra-vasaná*, 'clothed in the ocean,' 'having the ocean for its garments' [*samudra eva vastráni yasyáh*: Ś.] The Bengálí all have *samudra-rasaná*, which is literally 'sea-girt' [*rasaná* = *mekhalá*] and seems to be the better reading. Compare Hitop., l. 2542. Confusion between *rasaná* and *vasaná* may easily have arisen. *Cha cha*: see page 13, note 1.

[2] In the Bengálí MSS., the dialogue which follows these words has several interpolations.

Verse 73. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53.

प्रियंवदा ॥ सदृष्टिक्षेपं ॥ अणसूए । जह एसो इदो दिण्णदिट्ठी

प्रियंवदा ॥ सदृष्टिक्षेपं ॥ अनसूये । यथा एष इतो दत्तदृष्टिर्

उस्सुओ मिअपोदओ मादरं अण्णेसदि । एहि । सञ्जोएम णं ॥

उत्सुको मृगपोतको मातरम् अन्विष्यति । एहि । संयोजयाव[1] एनं ॥

इत्युभे प्रस्थिते ॥

इत्युभे प्रस्थिते ॥

अकुन्तला । हला । अमरणम्हि । अण्णदरा वो आअच्छदु ।

अकुन्तला । हला अशरणास्मि । अन्यतरा युवयोर् आगच्छतु ।

उभे । पुहवीए जो सरणं । सो तुह समीवे वट्टदु ॥ इति निष्क्रान्ते ॥

उभे । पृथिव्या यो शरणं । स तव समीपे वर्तते ॥ इति निष्क्रान्ते ॥

अकुन्तला । कहं गदाओ एव्व ।

अकुन्तला । कथं गते एव ।

राजा । अलम् आवेगेन । नन्वयम् आराधयिता जनस् तव समीपे वर्तते[2] ।

किं शीतलैः क्लमविनोदिभिर् आर्द्रवातान्
सञ्चारयामि नलिनीदलतालवृन्तैः ।
अङ्के निधाय करभोरु यथासुखं ते
संवाहयामि चरणाव् उत पद्मताम्रौ[3] ॥ ७४ ॥

[1] Literally, 'Let us cause it to join (its mother)' 'let us lead it to its mother:' *Mátrá saha iti anushanga*: Ś. Some word like *pásya*, 'See!' may be supplied before *yathá* in the sentence preceding.

[2] 'Does not this person, thy humble-servant, [thy adorer] remain near thee?' *i.e.*, Am not I here to wait upon thee, in place of thy friends?' The Bengálí add *sakhi-bhúmau*. *Árádhayitá* = *parichárakah*, 'an attendant,' 'a servant': Ś., but it is also 'the worshipper of a deity,' and therefore implies adoration as well as service. There is designedly a double-entendre.

[3] 'Shall I set in motion moist breezes by (means of) cool lotus-leaf-fans

---

Verse 74. Vasantatilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64.

शकुन्तला । ण माणणीएसु अत्ताणं अवराहइस्सं ॥ इत्युत्थाय

शकुन्तला। न माननीयेषु आत्मानम् अपराधयिष्यामि॥ इत्युत्थाय

गन्तुम् इच्छति ।

गन्तुम् इच्छति ।

राजा । सुन्दरि । अपरिनिर्वाणो दिवसः । इयं च ते शरीरावस्था ।

which-remove languor? or placing thy feet, brown as the lotus, O round-thighed (maiden), in (my) lap shall I rub them soothingly.' *Karabhoru*, voc. c. of *karabhorú*. According to Pánini, IV., i., 69, *Úru*, 'a thigh or hip,' at the end of this and some other compounds becomes *úrú* and is declined like *vadhú*; and *karabhorúh* is said to be equivalent to *vrittorúh stri*, 'a woman with round thighs.' *Karabha* is 'the thick part of the hand,' 'the part between the wrist and the fingers;' it is also 'a young elephant.' Dr. Boehtlingk considers that the comparison is taken from the first of these senses. It may with more reason be taken from the other: for from the following gloss of Chandra-śekhara, it seems probable that as *kara* stands for both the human hand and the trunk of an elephant, and *karabha* for the upper part of the hand, so the latter word may be taken for the same part of an elephant's trunk. *Karabhah prányangam* ['is part of an animal'] *tadiva úrur yasyáh śubha-lakshanam idam tad uktam, hasti-hasta-nibhair* ['like an elephant's trunk'] *vrittair* ['round'] *astábhaih karabhopamaih prápnuvantyúrúbhih śaśwat striyah sukham anangajam.* The epithet may therefore mean 'having thighs gracefully tapering like the trunk of an elephant.' Compare *karabhopamorúh*: Raghu-vanśa, vi., 83. *Samváhayámi* = *mardayámi*: *Sam-váh* is applied especially to the rubbing, kneading, or shampooing of the limbs. *Padma-támrau*: Chézy observes that the Hindú women extracted a rosy-coloured dye from a plant called *Lawsonia Inermis*, with which they dyed their nails and fingers, as well as their feet. Cf. *Stri-nakha-pátalam kuruvakam*: Vikramorvaśí, Act 2.

[1] 'I will not make myself in fault with those whom I am bound to respect [towards those who are worthy of respect]' *i.e.*, with my foster-father and others.

[2] 'The day is not (yet) cool.' *Aparinirvána* = *anapagata-tivrátapah*, 'having its great heat not yet passed off.' 'It was still noon:' Ś. Some MSS. have *anirvána*, and others *apa-nirvána* [= *anirvána*, *nirvána-rahita*].

उत्सृज्य कुसुमशयनं नलिनीदलकल्पितस्तनावरणं ।
कथम् आतपे गमिष्यसि परिबाधापेलवैर् अङ्गैः[1] ॥ ७५ ॥

॥ इति बलाद् एनां निवर्तयति ॥

शकुन्तला । पौरव । रक्ष विणअं । मअणमन्तत्ताबि ण ङ अत्त-

शकुन्तला । पौरव । रक्ष विनयं । मदनसन्तप्तापि न खलु आत्म-

णो पहवामि ।

नः प्रभवामि[2] ।

राजा । भीरु । अलं गुरुजनभयेन । दृष्टा ते विदितधर्मा तव-
भवान् नाव दोषं ग्रहीष्यति कुलपतिः[3] । अपि च

गान्धर्वेण विवाहेन बह्व्यो राजर्षिकन्यकाः ।
श्रूयन्ते परिणीतास् ताः पितृभिश् चाभिनन्दिताः[4] ॥ ७६ ॥

[1] 'Having left the couch of flowers (and) the covering of thy bosom formed of lotus leaves, how wilt thou go in the heat, with thy limbs (too) delicate for hardships?' *Paribádha-pelava* = *duhkhásahishṇu*, 'incapable of bearing hardship.' The Bengálí have *komala* for *pelava*.

[2] 'Even though inflamed by Love, I have not the power (of disposing) of myself.' i.e. *yena twam-manoratha-púraṇam kriyate*, 'so that your wishes may be fulfilled:' Ś.

[3] 'Having seen it, his reverence the head-of-your-society who knows-the-law will not take (it as a) fault in you,' *i.e.*, will not attribute blame to you in this matter.' *Dṛishṭwá te* is supported by the concurrent authority of the Taylor, Mackenzie, and Colebrooke MSS. I have not ventured to follow Dr. Boehtlingk in reading *Dishṭyá te*. My own Bombay MS. omits the words entirely, but a blank space indicates that something is left out. *Vidita-dharmá*: see Pán. V. 4, 124. *Dharma* at the end of a Bahuvríhi compound becomes *dharman*. Cf. *Yuvám kshatriya-dharmáṇau*: Hitop., l. 2473.

[4] 'Many daughters of Rájarshis [p. 43, notes 1 and 2] are heard to have been married by the marriage (called) Gándharva, and (even) they have

---

Verse 75. Áryá *or* Gáthá. (*See* Verse 2.)

— — | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ — ‖ ⏑ ⏑ — | ⏑ ⏑ — | ⏑ — ⏑ | — ⏑ ⏑ | —
⏑ ⏑ — | ⏑ — ⏑ | — ⏑ ⏑ ‖ ⏑ ⏑ — | — — | ⏑ | — — | —

Verse 76. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73.

शकुन्तला । मुञ्च तावं मं । भूओवि सहीजणं अणुमाण-

शकुन्तला । मुञ्च तावन् मां । भूयोऽपि सखीजनम् अनुमान-

इस्सं ।

यिष्यामि[1] ।

राजा । भवतु । मोक्ष्यामि ।

शकुन्तला । कदा ।

शकुन्तला । कदा ।

राजा ।

अपरिचितकोमलस्य तावत्
कुसुमस्येव नवस्य षट्पदेन ।
अधरस्य पिपासता मया ते
सदयं सुन्दरि गृह्यते रसो ऽस्य[2] ॥ ७७ ॥

॥ इति मुखम् अस्याः समुन्नमयितुम् इच्छति । शकुन्तला परिहरति नाट्येन ॥

received the approval of their fathers [been approved by their fathers].' The Gándharva marriage is one of the forms of marriage described in Manu iii, 22, et seq. It is a marriage proceeding entirely from love [*káma-sambhava*] or the mutual inclination [*anyonyechchhá*] of a youth and maiden, and concluded without any ceremonies and without consulting relatives: see especially Manu, iii., 32. *Gándharva = paraspara-bháshayá kṛito viváha*: K. The long scene which follows this verse in the Bengálí MSS. is omitted in all the Devanágarí, and must be regarded as an interpolation.

[1] 'I will again take counsel with my female friends.' *Anuman* in the causal may mean 'to ask the consent of,' 'to cause or to induce to assent.'

[2] '(As) by the bee (the honey) of the fresh, untouched tender blossom, (so) now by me eager-to-allay-my-thirst must the nectar of this under-lip of thine be gently stolen, O fair one, (ere I can let thee go.') *Aparikshata*, lit., 'unhurt,' 'uninjured,' applied to a virgin. *Adharasya*: compare p. 32, note 5.

Verse 77. Aupachchhandasika, containing eleven syllables to the first half-line, and twelve to the second, each whole line being alike.

⏑⏑–⏑⏑–⏑–⏑–– ‖ ⏑⏑––⏑⏑–⏑–⏑––

नेपथ्ये । चक्कवाकबऊए आमन्तेहि सहअरं । उवट्ठिदा रअणी ।

(नेपथ्ये । चक्रवाकवधुके आमन्त्रयस्व सहचरं । उपस्थिता[1] रजनी ।)

शकुन्तला ॥ ससम्भ्रमं ॥ पौरव । असंशयं मम शरीरवृत्तान्तोपल-

शकुन्तला ॥ ससम्भ्रमं ॥ पौरव । असंशयं मम शरीरवृत्तान्तोपल-

म्भाय अज्जा गोदमी इदो एव्व आअच्छदि । दाव विडवन्तरिदो

भाय आर्या गौतमी इत एव आगच्छति । तावद् विटपान्तरितो[3]

होहि ।

भव ।

राजा । तथा ॥ इत्यात्मानम् आवृत्य तिष्ठति ॥

॥ ततः प्रविशति पात्रहस्ता[4] गौतमी सख्यौ च ॥

सख्यौ । इदो इदो अज्जा गोदमी ।

सख्यौ । इत इत आर्या गौतमी ।

[1] '[*Behind the scenes.*] O female-chakraváka, bid farewell to thy mate: the night is at hand [arrived].' *Chakraváka-vadhuká* [Páṇini, VII., 4, 13] *i.e.*, the Chakravákí or female of the Ruddy goose, commonly called the Brahmaní duck (Anas Casarca). The male and female of these birds keep together during the day (whence one of their names, *dwandwa-chara*, 'going in pairs') and are, like turtle-doves, patterns of constancy and connubial affection; but the legend is that they are doomed to pass the night apart (whence the name *rátri-víślesha-gámin*) in consequence of a curse pronounced upon them by some saint whom they had offended. Accordingly, as soon as night commences, they take up their station on opposite banks of a river, and call to each other in piteous cries. The name *ratháṅga* or *ratha-páda*, 'chariot-footed,' sometimes given to them, indicates some peculiar formation of the feet. Constant allusion is made to their habits: thus in the Vikram., Act 4, *Sahacharim dúre matwá viraushi samutsukah*. *Cf.* also Meghadúta, verse 82, and Raghu-vanśa, viii., 55.

[2] 'To ascertain the state of my bodily health.' Prákṛit has no dative, but gives the force of that case to the genitive.

[3] 'Concealed by the branches:' see page 105, note 1.

[4] 'With a vessel in her hand.' One MS. has *udaka-pátra-hastá*, 'with a vessel of water in her hand.'

गौतमी ॥ शकुन्तलाम् उपेत्य ॥ जादे । अवि लद्धसन्तावादं दे

गौतमी ॥ शकुन्तलाम् उपेत्य ॥ जाते । अपि लब्धसन्तापानि ते अङ्गादं ।

ऽङ्गानि ।

शकुन्तला । अज्जे अत्थि मे विसेसो ।

शकुन्तला । आर्य्ये अस्ति मे विशेषः[1] ।

गौतमी । दमिणा दब्भोदएण णिरावाधं एव्व दे सरीरं भवि-

गौतमी । अनेन दर्भोदकेन[2] निराबाधम् एव ते शरीरं भवि-

स्सदि ॥ शिरसि शकुन्तलाम् अभ्युच्य ॥ वच्छे । परिणदो दिअहो ।

ष्यति ॥ शिरसि शकुन्तलाम् अभ्युच्य ॥ वत्से । परिणतो दिवसः ।

एहि । उडजं एव्व गच्छम्ह ॥ इति प्रस्थिताः ॥

एहि । उटजम् एव गच्छामः ॥ इति प्रस्थिताः ॥

शकुन्तला ॥ आत्मगतं ॥ हिअअ । पढमं एव्व सुहोवणदे मणोरहे

शकुन्तला ॥ आत्मगतं ॥ हृदय । प्रथमम् एव सुखोपनते मनोरथे

कादरभावं ण मुञ्चसि । माणुसअविहडिअस्स कहं दे सम्पदं सन्दावो ॥

कातरभावं न मुञ्चसि । मानुषयविघटितस्य कथं ते साम्प्रतं सन्तापः ॥

पदान्तरे स्थित्वा । प्रकाशं ॥ लदावलअ सन्दावहारअ । आमन्तेमि

पदान्तरे स्थित्वा । प्रकाशं ॥ लतावलय सन्तापहारक । आमन्त्रये

तुमं भूओवि परिभोअस्स ।

त्वां भूयोऽपि परिभोगाय[3] ।

[1] 'O venerable mother! there is a change for the better in me.' *Nairujyam kinchid idánim vrittam*, 'There is now some freedom from pain:' Ś. *Ajje* is the reading of the oldest MSS. supported by Ś. and Ch. *Víšesha* is 'a change for the better,' in contradistinction to *vikára*, 'a change for the worse.' The very same expression occurs in Málavikág., p. 46, l. 9.

[2] 'With this Darbha-water,' *i.e.*, water and Kuśa-grass, mixed and used for the *śántyudakam*, mentioned at p. 97, l. 4; see also p. 18, note 1 in middle.

[3] 'O heart, even before, when the object-of-thy-desire readily presented

॥ दुःखेन निष्क्रान्ता शकुन्तला सहेतराभिः ॥

राजा ॥ पूर्वस्थानम् उपेत्य । सनिःश्वासं ॥ अहो विघ्नवत्यः प्रार्थितार्थसिद्धयः । मया हि

मुहुर् अङ्गुलिसंवृताधरोष्ठं
प्रतिषेधाक्षरविक्लवाभिरामं ।
मुखम् अंशविवर्ति पक्ष्मलाक्ष्याः
कथमप्युन्नमितं न चुम्बितं तु[1] ॥ ७८ ॥

itself, thou didst not abandon (thy) anxiety. How (great) now (will be) the anguish of thee regretful (and) dispirited! [*After advancing a step, standing still again, aloud*] O bower of creepers, remover of my suffering, I bid thee adieu, (hoping) to occupy (thee) again [to have enjoyment of thee again].' *Prathamam eva*, etc.: see page 121, line 2. *Sukhopanate*: compare *yad upanatam duhkham sukham tat*: Vikram., end of Act 3. *Vighaṭita*, 'broken,' distracted with grief.' *Paribhoassa*: see page 129, note 2. *Paribhogáya*: Compare *paribhukta*: page 132, line 1.

[1] 'Alas! the fulfilment of desired objects has hindrances [there are many obstacles in the way of the accomplishment of one's wishes]; for by me the face of the lovely-eye-lashed-eyed (maiden), having its upper and lower lip repeatedly protected by (her) fingers, beautiful in stammering out the syllables of denial, turning (away from me) towards the shoulder, was with some difficulty raised but not kissed.' *Anguli-samvṛita* = *angulibhyám pihita*: Ś. *Adharoshtha*: see p. 32, note 5, in middle. *Pratishedhákshara*, i.e., *na mamádharam chumbaníyam* [*unnamaníyam*] 'my lip must not be kissed:' Ś.Ch. *Alam alam má iti prabhṛitibhih*, 'by such expressions as 'enough,' 'enough,' 'don't:' K. Some of the Devanágarí MSS. read *pratishedhántara*. *Akshara* is 'a syllable,' as well as 'a letter:' see *ekákshara* in Wilson's Dictionary. *Anśa-vivarti* = *tiryak-kṛitam*, 'turned on one side:' Ch. It may, however, also mean 'revolving on the shoulders' [*anśayor vivarti*]. Śankara mentions another reading, *anga-vivarti* = *kroḍa-ghúrṇamánam*. *Pakshmalákshi* = *chárubahu-pakshma-yuktam*, or *praśasta-pakshma-yuktam akshi yasyáh*, 'who has eyes with beautiful eye-lashes:' Ś., and Ch.: *i.e.*, 'Whose eye-lashes are brown like the leaf of a lotus:' Ch. The Hindú women used collyrium to darken the

Verse 78. Aupachchhandasika. *See* Verse 77.

क्व नु खलु सम्प्रति गच्छामि । अथवा । दृष्टैव प्रियापरिभुक्तमुक्ते लतावलये मुहूर्तं[1] स्थास्यामि ॥ सर्वतो ऽवलोक्य ॥

तस्याः पुष्पमयी शरीरलुलिता शय्या शिलायाम् इयं
क्लान्तो मन्मथलेख एष नलिनीपत्रे नखैर् अर्पितः ।
हस्ताद् भ्रष्टम् इदं विसाभरणम् इत्यासज्यमानेक्षणो
निर्गन्तुं सहसा न वेतसगृहाच् छक्तो ऽस्मि भूयादपि[2] ॥ ७९ ॥

आकाशे । राजन्

सायन्तने सवनकर्मणि सम्प्रवृत्ते
वेदीं ऋताग्नवतीं परितः प्रकीर्णाः ।

eye-lashes and eye-brows. *Pakshmala* is properly, 'possessed of eye-lashes' [*pakshmavat*] an adjective formed from *pakshman* as *sidhmala* from *sidhman*: Pánini, v., 2, 97. *Utpakshmala*, 'having upturned eyelashes,' occurs about the middle of the second Act of the Vikramorvaśí. *Kathamapi*, 'somehow or other,' 'hardly:' compare page 128, line 13. *Na chumbitam tu* is the reading of the Calcutta edition and the Sáhitya-darpana, [page 116], supported by Chandra-śekhara.

[1] 'Or rather, I will remain for a brief space in this bower of creepers (once) occupied, (but now) abandoned by my beloved.' *Athavá*: see page 30, note 1; and page 23, note 1, at end. *Paribhukta*: Compare *paribhogáya*, page 130, note 3 at end. *Muhúrtam*: see page 36, note 2, at end.

[2] 'Here on the stone-seat is her flowery couch impressed by her form; here is the faded love-letter committed to the lotus-leaf with her nails; here is the lotus-fibre bracelet slipped from her hand—having my eyes fixed on such (objects as these) I am not able to tear myself away [go out hastily] from the Vetasa-arbour, even though deserted (by her).' *Śarira-lulitá* = *dehasanghrishtá*, 'rubbed by the body:' see *anatilulita*, p. 115, note 1. *Siláyám*: see page 105, note 3, and page 121, note 3. *Klánta*: Śankara and the Bengálí MSS. read *kánta*, 'charming,' 'dear.' *Visábharana* = *mrinálavalaya*: see p. 106, note 2. *Asajyamánekshano* = *áropyamánekshano*. *Vetasagrihat* = *latá-mandapát*, 'from the arbour of creepers:' see p. 104, line 4.

Verse 79. Śárdúla-vikríḍita (variety of Atidhriti). *See* Verses 14, 30, 36, 39, 40, 63.

छायाश् चरन्ति बहुधा भयम् आदधानाः
सन्ध्यापयोदकपिशाः पिशिताशनानां[1] ॥ ८० ॥
राजा । अयम् अयम् आगच्छामि ॥ इति निष्क्रान्तः ॥

॥ तृतीयो ऽङ्कः ॥

[1] '[*In the air.*] The evening sacrificial rite being commenced, the shadows of the Rákshasas, brown as evening clouds, scattered around the altar which bears the consecrated fire, are flitting about in great numbers, producing consternation.' *Ákáše*: see p. 96, note 3. *Savana-karmani* = *homa-karmani*. *Sampravritte* = *upakránte*. *Prakirṇáh* is the reading of the oldest MSS.: Śankara reads *vistirṇáh*: the Devanágarí, *prayastáh*, 'striving,' 'using effort.' *Hutásanavatim* = *áhitágnim*. *Bhayam ádadhánáh* = *trásam utpádayantyah*. *Piśitásanánám* = *rákshasánám*. The Rákshasas [see p. 39, note 6] were so called from their appetite for raw flesh [*piśita*].

Verse 80. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74.

॥ अथ चतुर्थाङ्कादौ विष्कम्भः[1] ॥

॥ ततः प्रविशतः कुसुमावचयम् अभिनयन्त्यौ सख्यौ ॥

अनसूया । हला पिअंवदे । जदवि गन्धव्वेण विवाहविहिणा णि-

अनसूया । हला प्रियंवदे । यद्यपि गान्धर्वेण विवाहविधिना नि-

व्वुत्तकल्लाणा सउन्दला अणुरूवभत्तुगामिणी संवुत्तेत्ति णिव्वुदं मे

र्वृत्तकल्याणा शकुन्तला अनुरूपभर्तृगामिनी संवृत्तेति निर्वृतं मे

हिअअं तहवि एत्तिअं चिन्तणिज्जं ।

हृदयं तथापि इयच् चिन्तनीयं[2] ।

प्रियंवदा । कहं विअ ।

प्रियंवदा । कथम् इव ।

अनसूया । अज्ज सो राएसी दट्ठिं परिसमाविअ इसीहिं वि-

अनसूया । अद्य स राजर्षिर् दृष्टिं परिसमाप्य ऋषिभिर् वि-

सज्जिओ अत्तणो णअरं पविसिअ अन्तेउरसमागदो ददोमदं वुत्तन्तं

सर्जित आत्मनो नगरं प्रविश्य अन्तःपुरसमागत इतोगतं वृत्तान्तं

सुमरदि वा ण वेत्ति ।

स्मरति वा न वेति ।

प्रियंवदा । वीसद्धा होहि । ण तादिसा आकिदिविसेसा गुणवि-

प्रियंवदा । विस्रब्धा भव । न तादृशा आकृतिविशेषा गुणवि-

[1] See the note on the term Vishkambha, page 97, note 3.

[2] 'Although my heart is comforted by the thought that Sakuntalá has become completely happy in being united to a husband worthy of her by a Gándharva marriage; nevertheless, there is still some cause for anxiety [there is still something to be thought about].' *Gándharvena*: see p. 127, note 4. *Anurúpa-bhartṛi-gámini*: the Bengálí have *anurúpa-bhartṛi-bhágini*. *Iti* may often be translated by 'so thinking.' see p. 140, note 2.

रोहिणो होन्ति । किन्तु तादो दाणिं इमं वुत्तन्तं सुणिअ ण आणे
रोधिनो भवन्ति । किन्तु तात इदानीम् इमं वृत्तान्तं श्रुत्वा न जाने
किं पडिवज्जिस्सदित्ति ।
किं प्रतिपत्स्यत[1] इति ।

अनसूया । जह अहं देक्खामि । तह तस्स अणुमदं भवे ।
अनसूया । यथा अहं पश्यामि । तथा तस्य अनुमतं भवेत् ।

प्रियंवदा । कहं विअ ।
प्रियवदा । कथम् इव ।

अनसूया । गुणवदे कण्णआ पडिवादणिज्जेत्ति अअं दाव पढमो
अनसूया । गुणवते कन्या प्रतिपादनीया इति अयं तावत् प्रथमः
सङ्कप्पो । तं जइ देव्वं एव्व सम्पादेदि । णं अप्पाआसेण किदत्थो
सङ्कल्प[2]ः । तं यदि दैवम् एव सम्पादयति । ननु अल्पायासेन कृतार्थो
गुरुअणो ।
गुरुजनः ।

प्रियंवदा ॥ पुप्फभाजनं विलोक्य ॥ सहि । अवचिदाइं बलिकम्म-
प्रियंवदा ॥ पुष्पभाजनं विलोक्य ॥ सखि । अवचितानि बलिकर्म-
पज्जत्ताइं कुसुमाइं ।
पर्याप्तानि कुसुमानि ।

[1] 'Such distinguished characters as these do not become enemies to virtue [do not treat virtuous women with contumely]. But I know not now what reply the father will make when he has heard this intelligence.' *Ákriti* properly 'form,' 'figure.' *Kintu* is inserted by the Mackenzie MS., supported by K. *Pratipatsyate* = *abhidhásyati*: Ś. : = *prativakti*: K.: Westergaard gives 'respondere' as one sense of *pratipad*. Compare *tach chhrutwá tatheti pratyapadyata*: Rámáy., I., 10, 15. 'What he will do,' or 'whether he will ratify it,' would be an equally correct translation.

[2] '"The maiden is to be given to a worthy (husband):" such was the first purpose-of-his-heart.' *Sankalpa* = *manoratha*: Ś.: properly 'a resolve,' 'mental determination:' see p. 48, line 4, with note 1 at end.

अनसूया । णं पिअसहीए सउन्दलाए सोहग्गदेवआ अच्च-

अनसूया । ननु प्रियसख्याः शकुन्तलायाः सौभाग्यदेवता अर्च-

णीआ ।

नीया ।[1]

प्रियंवदा । जुज्जदि ॥ इति तदेव कर्मारभेते ॥

प्रियंवदा । युज्यते ॥ इति तदेव कर्मारभेते ॥

नेपथ्ये । अयम् अहं भोः[2] ।

अनसूया ॥ कण्णे दत्ता ॥ सहि । अदिधिणा विअ णिवेदिदं ।

अनसूया ॥ कर्णे दत्ता ॥ सखि । अतिथिना इव निवेदितं[3] ।

प्रियंवदा । णं उडजसण्णिहिदा सउन्दला ॥ आत्मगतं ॥ अज्ज

प्रियंवदा । ननु उटजसन्निहिता शकुन्तला ॥ आत्मगतं ॥ अद्य

उण हिअएण असण्णिहिदा ।

पुनर् हृदयेन असन्निहिता[4] ।

[1] 'Is not the guardian-deity of our dear friend Śakuntalá to be honoured (with an offering)?' *Saubhágya-devatá*, 'the tutelary deity,' 'the deity who watches over the fortune and welfare of any one.' The Bengálí read *devatáh*, 'deities,' and Śankara adds *Shashṭiká-gaurí-prabhritayah*, 'such as Shashṭiká [Durgá], Gaurí, etc.'

[2] '[*Behind the scenes.*] It is I, ho there!' *Nepathye*: see p. 2, note 2. *Ayam aham ágatosmi iti arthah*: Ś. See Manu, ii., 122, etc. 'After salutation, a Bráhman must address an elder saying, 'I am such an one' [*asau námáham*] pronouncing his own name. If any persons (through ignorance of Sanskrit) do not understand the form of salutation (in which mention is made) of the name, to them should a learned man say, 'It is I' (*aham iti*), and in that manner should he address all women. In the salutation he should utter the word *bhoh* [*bhoh-śabda*], for the particle *bhoh* is held by sages to have the same property with names (fully expressed).'

[3] '(It seems) as if an announcement were made by a guest [as if a guest were announcing himself].' This is the reading of the Bengálí, the Devanágarí have *atithinám*.

[4] 'With her heart she is not near,' *i.e.*, her heart is absent with Dushyanta.

अनसूया । होदु । अलं एत्तिएण्हिं कुसुमेहिं ।

अनसूया । भवतु । अलम् इयद्भिः कुसुमैः ।

॥ इति प्रस्थिते ॥

नेपथ्ये । आ अतिथिपरिभाविनि ।

विचिन्तयन्ती यम् अनन्यमानसा
तपोधनं वेत्सि न माम् उपस्थितं ।
स्मरिष्यति त्वां न स बोधितो ऽपि सन्
कथां प्रमत्तः प्रथमं कृतामिव ॥ ८१ ॥[1]

प्रियंवदा । हद्धी हद्धी । अप्पिअं एव्व संवुत्तं । कस्सिंपि पूआरुहे

प्रियंवदा । हाधिक् हाधिक् । अप्रियम् एव संवृत्तं । कस्मिन्नपि पूजार्हे

अवरद्धा सुलहिअआ सउन्दला ॥ पुरो ऽवलोक्य ॥ ण ज्जु जस्सिं

ऽपराद्धा शून्यहृदया शकुन्तला ॥ पुरो ऽवलोक्य ॥ न खलु यस्मिन्

कस्सिंपि । एसो दुव्वासो सुलहकोवो महेसी । तह सविअ वेअचक्क-

कस्मिन्नपि । एष दुर्वासाः सुलभकोपो महर्षिः । तथा शप्ता वेगचक्रु-

लुप्पुल्लदुव्वाराए गईए पडिणिवुत्तो । को अण्णो ज्जदवहादो दहिदं

लोत्फुलदुर्वारया गत्या प्रतिनिवृत्तः[2] । को ऽन्यो ज्ञतवहाद् दहितुं

[1] 'Woe! thou that art disrespectful to a guest! that (man) of whom (thou art) thinking to-the-exclusion-of-every-other-object-from-thy-mind, (so that) thou perceivest not me, rich in penance, to have approached, shall not recall thee to his memory, even being reminded; as a drunken-man (does not recall) the talk [speech] previously made (by himself).' *Atithi-paribhávini*: see p. 35, note 2: the Bengálí have *katham atithim paribhavasi*. *Vetsi* = *vibhávayasi*: Ś. *Bodhito* = *smáritah*: Ś. *Kritam*, i.e., *átmanaiva*: Ś. *Kathám kri* is equivalent to the root *kath*, 'to speak,' 'tell,' 'say;' and *kathám kritám* to *kathitám*, 'what is spoken,' 'said.'

[2] 'A very unpleasant thing has occurred. Śakuntalá, in her absence of mind, has committed an offence against some person deserving of respect. [*Looking on in front.*] Not, indeed, against some (mere ordinary) person:

Verse 81. Vansásthavila (variety of Jagatí.) *See* Verses 18, 22, 23, 67.

पहविस्सदि ।
प्रभविष्यति ।[1]

अनसूया । गच्छ । पादेसु पणमिअ णिवत्तेहि णं ताव अहं
अनसूया । गच्छ । पादयोः प्रणम्य निवर्तय एनं यावद् अहम्

अग्घोदअं उवकप्पेमि ।
अर्घोदकम् उपकल्पयामि ।[2]

(for I see that) it is the great Rishi Durvásas, easily-provoked to anger. After uttering such a curse, he has turned back with a step tremulous, bounding and difficult to be checked through its impetuosity.' *Súnya-hridayá* lit., 'empty-hearted,' one whose heart is engrossed with some other object. *Vega-chatula*, etc.: This is the reading of the Mackenzie MS., and seems to have been that of K. All the Devanágarí have *upphulla*, for the Sanskrit *utphula* from the root *sphul*, 'to leap,' allied to *sphur*. *Utphála* from the same root is given by Wilson, and both *sphula* and *sphura*, but not *utphula*, which is a legitimate word. As to the Prákrit *upphulla*, it may be observed that many consonants in Prákrit are too weak to sustain themselves singly, and that if elision does not take place, the consonant is sometimes doubled. Thus *sukkha*, or *suha* may be written for the Sanskrit *sukha*, and *nihitta* or *níhia* for *nihita*: Lassen's Instit. Prák., p. 276, 3. The oldest Bengálí MS. has *avirala-pádoddhárayá*, and the Calcutta edition *avirala-páda-twarayá gatyá*. As to Durvásas, he is a Saint or Muni, represented by the Hindú poets as excessively choleric, and inexorably severe. The Puránas and other poems contain frequent accounts of the terrible effects of his imprecations on various occasions, the slightest offence being in his eyes deserving of the most fearful punishment. On one occasion he cursed Indra, merely because his elephant let fall a garland which he had given to this god; and in consequence of this imprecation all plants withered, men ceased to sacrifice, and the gods were overcome in their wars with the demons: see Vishnu-Pur., p. 70. With regard to the title Maharshi: see p. 38, note 3, and p. 43, note 2.

[1] 'Who beside Fire will have (such) power to consume?' Śankara has *tathá* [*taha*] at the end of this sentence, bnt I have not ventured to insert it, without other authority. The wrath of a Bráhman is frequently compared to fire: see p. 74, note 3, and p. 49, note 2.

[2] 'Therefore, bowing down at his feet, persuade him to return, whilst I

प्रियंवदा । तह ॥ इति निष्क्रान्ता ॥

प्रियंवदा । तथा ॥ इति निष्क्रान्ता ॥

अनसूया ॥ पदान्तरे स्खलितं निरूप्य ॥ अहो । आवेअक्खलिदाए

अनसूया ॥ पदान्तरे स्खलितं निरूप्य ॥ अहो । आवेगस्खलितया

गईए पब्भट्ठं मे हत्थादो पुप्फभाअणं ॥ इति पुप्फोच्चयं रूपयति ॥

गत्या प्रभ्रष्टं मे हस्तात् पुष्पभाजनं ॥ इति पुष्पोच्चयं रूपयति[1] ॥

प्रियंवदा ॥ प्रविश्य ॥ सखि । पकिदिवक्को सो कस्स अणुणअं पडि-

प्रियंवदा ॥ प्रविश्य ॥ सखि । प्रकृतिवक्रः स कस्य अनुनयं प्रति-

गेण्हदि । किम्पि उण साणुक्कोसो किदो ।

गृह्णाति । किमपि पुनः सानुक्रोशः कृतः[2] ।

अनसूया ॥ सस्मितं ॥ तस्सिं वञ्च एदम्पि । कहेहि ।

अनसूया ॥ सस्मितं ॥ तस्मिन् वञ्च एतदपि । कथय[3] ।

प्रियंवदा । जदा णिवत्तिदुं ण इच्छदि । तदा विण्णविदो मए ।

प्रियंवदा । यदा निवर्तितुं न इच्छति । तदा विज्ञापितो मया ।

भअवं । पढमंत्ति पेक्खिअ अविण्णादतवप्पहावस्स दुहिदुज्जणस्स भअ-

भगवन् । प्रथममिति प्रेक्ष्य अविज्ञाततपःप्रभावस्य दुहितृजनस्य भग-

वदा एक्को अवराहो मरिसिदव्वोत्ति ।

वता एको ऽपराधो मर्षयितव्य इति[4] ।

prepare a propitiatory offering and water.' The Bengálí have *patitwá*, 'having fallen' for *praṇamya*. *Arghyodakam*: see p. 35, notes 3 and 4.

[1] 'She acts the gathering up of the flowers.' *Uchchaya* has the same sense as *samuchchaya*, 'collecting together in a heap:' see p. 79, line 3.

[2] 'Whose friendly-persuasion will this crooked-tempered (person) accept? however, he was somewhat softened [he was made a little merciful].' *Prakṛiti-vakra*, 'one whose disposition is crooked or harsh,' 'ill-tempered,' 'cross-grained.'

[3] 'Even this (somewhat) was much for him: say on.'

[4] 'Considering (it is) the first-time, this one offence of the daughter, who is unaware of the potency of penance, is to be pardoned by your reverence.'

अनसूया । तदो तदो ।

अनसूया । ततस् ततः ।

प्रियंवदा । तदो मे वअणं अणहाभविदुं णारिहदि । किन्तु

प्रियंवदा । ततो मे वचनम् अन्यथाभवितुं नार्हति । किन्तु

अहिण्णाणाभरणदंसणेण सावो णिवत्तिस्सदित्ति मन्तअन्तो सअं

अभिज्ञानाभरणदर्शनेन शापो निवर्तिष्यत इति मन्त्रयमाणः स्वयम्

अन्तरिहिदो ।

अन्तर्हितः[1] ।

अनसूया । सक्कं दाणिं अस्सासिदुं अत्थि । तेण राएसिणा

अनसूया । शक्यम् इदानीम् आश्वसितुम् अस्ति । तेन राजर्षिणा

मन्थिदेण मणामहेअङ्किअं अङ्गुलीअअं सुमरणीअंत्ति सअं पि-

सम्प्रस्थितेन स्वनामधेयाङ्कितम् अङ्गुलीयकं स्मरणीयम् इति स्वयं पि-

णद्धं । तस्सिं माहीणोवाआ सउन्दला भविस्सदि ।

नद्धं । तस्मिन् स्वाधीनोपाया शकुन्तला भविष्यति[2] ।

प्रियंवदा । सहि । एहि । देवकज्जं दाव णिव्वत्तेम्ह ।

प्रियंवदा । सखि । एहि । देवकार्यं तावन् निर्वर्तयावः ।

Prathamam iti: The Bengálí, supported by K., have *prathama-bhaktim avekshya*, 'in consideration of her former devotion.'

[1] '"My word must not be falsified: but at the sight of the jewel-of-recognition, the curse shall cease:" so speaking, he withdrew himself from sight [vanished.]' *Abhijnáná-bharana*, lit., 'the recognition-ornament,' 'the token-ring:' see p. 3, note 2. *Nárihadi*: see p. 53, note 2. *Swayam antarhitah*, lit., 'he became self-hidden.'

[2] 'A ring stamped with his name was by that Rájarshi himself at his departure, fastened on (her finger) as a souvenir. In that [with that], Śakuntalá will be possessed-of-a-resource-in-her-own-power.' *Swa-náma-dheyánkitam*: see p. 52, notes 1 and 2. *Smaraniyam iti*: properly, 'Saying, "It is a remembrance:" ' *Iti* often involves the sense of 'saying,' 'thinking,' etc.: see p. 60, note 1. The Bengálí add *Śakuntalá-haste*, but

॥ इति परिक्रामतः ॥

प्रियंवदा ॥ अवलोक्य ॥ अणसूए । पेक्ख दाव । वामहत्थोवहि-

प्रियंवदा ॥ अवलोक्य ॥ अनसूये । प्रेक्षस्व तावत् । वामहस्तोपहि-

दवअणा आलिहिदा विअ पिअसही । भत्तुगदाए चिन्ताए अत्ताणम्पि

तवदना आलिखिता इव प्रियसखी[1] । भर्तृगतया चिन्तया आत्मानमपि

ण एसा विभावेदि । किं उण आअन्तुअं ।

न एषा विभावयति । किं पुनर् आगन्तुकं ।

अनसूया । पिअंवदे । दुवेण एव्व णो मुहे एसो वुत्तन्तो चिट्ठदु ।

अनसूया । प्रियंवदे । द्वयोर् एव नौ मुखे एष वृत्तान्तस् तिष्ठतु ।

रक्खणीआ खु पकिदिपेलवा पिअसही ।

रक्षणीया खलु प्रकृतिपेलवा प्रियसखी[2] ।

प्रियंवदा । को दाणिं उण्होदएण णोमालिअं सिञ्चेदि ।

प्रियंवदा । क इदानीम् उष्णोदकेन नवमालिकां सिञ्चति ।

॥ इत्युभे निष्क्रान्ते ॥

॥ विष्कम्भः ॥

I have not ventured to do so, without the authority of the Devanágarí or K. *Tasmin*: Ś. has *tasmát*.

[1] 'Our dear friend, her face resting on her left hand, (is motionless) as if in a picture:' see p. 6, note 1.

[2] 'Let this circumstance remain in the mouth of us two only. Our dear friend being of a delicate nature must be spared [preserved],' *i.e.*, She must not be told about this imprecation, lest her feelings be so hurt, that her delicate constitution be injured. *Vṛittántah*, i.e., *śápa-vṛittántah*: Ś.

॥ अथ चतुर्थो ऽङ्कः ॥

॥ ततः प्रविशति सुप्तोत्थितः[1] शिष्यः ॥

शिष्यः । वेलोपलक्षणार्थम् आदिष्टो ऽस्मि तत्रभवता प्रवासाद् उपावृत्तेन काश्यपेन । प्रकाशं निर्गतस् तावद् अवलोकयामि कियद् अवशिष्टं रजन्या[2] इति ॥ परिक्रम्यावलोक्य च ॥ हन्त प्रभातं । तथा हि

यात्येकतो ऽस्तशिखरं पतिर् ओषधीनाम्
आविष्कृतारुणपुरःसर एकतो ऽर्कः ।
तेजोद्वयस्य युगपद् व्यसनोदयाभ्यां
लोको नियम्यत इवात्मदशान्तरेषु[3] ॥ ८२ ॥

[1] 'Arisen from sleep,' i.e., *suptánantaram utthitah*, 'just arisen after sleep,' 'just aroused from sleep:' Ś.

[2] 'I am commissioned by his reverence Káśyapa (who has just) returned from his pilgrimage [residence abroad], to observe the time of day. Having gone out into the open air, I will just see how much of the night remains.' *Pravását*, i.e., *somatirthát*: see p. 16, note 2. *Káśyapena*: see p. 22, note 1. *Prakáśam* = *vivrita-pradésa*, 'an open spot:' K. = *chatwara*, 'a court-yard:' Ś.

[3] 'On the one side the lord of the plants [the Moon] descends to the summit of the western mountain; on the other side (rises) the Sun, whose forerunner Aruṇa [the Dawn] has just become visible. By the contemporaneous setting and rising of the two luminaries, human beings are guided as it were through their different states:' *i.e.*, by the alternations of these luminaries, the vicissitudes to be expected in human life are indicated. One of the names of the Moon is *Oshadhí-patih*, 'lord of the annual or medicinal plants.' He is so called from some influence which he is supposed to exercise over the growth of such plants. Compare Deut., xxxiii., 14, 'The precious fruits brought forth by the sun, and the precious things put

---

Verse 82. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80.

अपि च।

अन्तर्हिते शशिनि सैव कुमुद्वती मे
दृष्टिं न नन्दयति संस्मरणीयशोभा।
इष्टप्रवासजनितान्यबलाजनस्य
दुःखानि नूनम् अतिमात्रसुदुःसहानि[1] ॥ ८३ ॥

forth by the moon.' *Oshadhí* is explained in Manu, i. 46, as *phala-pákánta*, 'a plant which dies after the ripening of its fruit.' *Asta* is the name for the mountain in the West, behind which, in Hindú poetry, the sun and moon are always supposed to set, as *Udaya* is the name of that over which they are supposed to rise. *Arka* is a name of the god Súrya, 'the Sun.' He is represented in Hindú mythology, as seated in a chariot drawn by seven green horses, or by one horse with seven heads [whence his name *Saptáśwa*], and before him is a lovely youth without legs, who acts as his charioteer, and who is called Aruṇa, or the Dawn personified. *Aruṇa* is the son of Kaśyapa and Vinatá, and elder brother of Garuḍa. His imperfect form may be allusive to his gradual or partial appearance, his legs being supposed to be lost, either in the darkness of the departing night, or in the blaze of the coming day. The sentiment expressed in this verse is paralleled by the speech of the Cháṇḍála in the Mṛichchhakaṭi [p. 321, l. 4], thus translated by Prof. Wilson, 'In heaven itself the sun and moon are not free from change [*vipattim labhete*]: how should we poor weak mortals hope to escape it in this lower world? One man rises but to fall, another falls to rise again,' etc.

[1] 'The moon having disappeared, even the lotus no longer gladdens my sight, its beauty being now only a matter of remembrance. The sorrows produced by the absence of a lover are beyond measure hard to be supported by a tender-girl.' Some species of the lotus-plant (especially the white esculent kind) open their petals during the night and close them during the day, whence the Moon is often called the Friend, Lover, or Lord of the lotuses [*Kumuda-bándhava, kumudiní-náyaka, Kumudésa*]. *Abalá-janasya*: The Bengálí have *abalá-janena*. The genitive is equally admissible. Compare *śriyo durápah*, which is the Bengálí reading for *śriyá-durápah* at p. 117, l. 13, and *swabhávas tasya duratikramah*: Hitop. l. 1945.

Verse 83. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82.

अनसूया ॥ प्रविश्य पटाक्षेपेण ॥ एवं नाम विषयपराङ्मुखस्यापि

अनसूया ॥ प्रविश्य पटाक्षेपेण[1] ॥ एवं नाम विषयपराङ्मुखस्यापि

[1] 'With a hurried toss of the curtain.' *Paṭákshepeṇa* (so read all the Devanágarí MSS., and K.) is from *paṭa*, with the same sense as *apaṭi*, i.e., 'the curtain separating the stage from the *nepathya*' [see p. 2, note 2] and *ákshepa*, 'tossing aside.' The Bengálí reading is *apaṭi-kshepeṇa*. *Paṭákshepeṇa* = *yavanikápanodanena*: K.: = *akasmát*, 'suddenly:' Ś. 'The entrance of an actor under the influence of flurry caused by joy, sorrow, or any other emotion [*harsha-śokádi-janita-sambhrama-yuktasya*] is made with a toss of the curtain:' K.

The following verses have not the authority of the Devanágarí MSS., nor of K., but are given immediately after verse 83 in the Bengálí MSS., and in the Calcutta and French editions, supported by Ś.:—

अपिच ।

कर्कन्धूनाम् उपरि तुहिनं रञ्जयत्यग्रसन्ध्या
दार्भं मुञ्चत्युटजपटलं वीतनिद्रो मयूरः ।
वेदिप्रान्तात् खुरविलिखिताद् उत्थितश्चैष सद्यः
पश्चाद् उच्चैर्भवति हरिणः स्वाङ्गम् आयच्छमानः ॥

अपिच ।

पादन्यासं क्षितिधरगुरोर् मूर्ध्नि कृत्वा सुमेरोः
क्रान्तं येन क्षयिततमसा मध्यमं धाम विष्णोः ।
सो ऽयं चन्द्रः पतति गगणाद् अल्पशेषैर् मयूखैर्
अत्यारूढिर् भवति महताम् अग्र्यपभ्रंशनिष्ठा ॥

'Moreover, the early dawn impurples the dew-drops upon the jujubes: the peacock, shaking off sleep, quits the darbha-grass-thatch of the cottage: and yonder the antelope, rising hastily from the border of the altar impressed by his hoofs, afterwards raises himself on high, stretching his limbs. Moreover, after planting his foot on the head of Sumeru, lord of mountains, the Moon, by whom, dispersing the darkness, the central palace of Vishnu has been invaded, even he, descends from the sky with diminished beams. The highest ascent of the great terminates in a fall.'

इमस्स जणस्स ण एदं ण विदिअं । तेण राणा मअन्दलाए अण-

अस्य जनस्य न एतन् न विदितं । तेन राज्ञा शकुन्तलायाम् अना-

ज्जं आअरिदंत्ति ।

र्य्यम् आचरितम् इति ।

शिष्यः । यावद् उपस्थितां होमवेलां[2] गुरवे निवेदयामि ॥ इति निष्क्रान्तः ॥

अनसूया । पडिबुद्धावि किं करिस्सं । ण मे उद्देसुवि णिअ-

अनसूया । प्रतिबुद्धापि किं करिष्यामि । न मे उचितेष्वपि निज-

करणिज्जेसु हत्थपाआ पसरन्ति । कामो दाणिं सकामो होदु । जेण

करणीयेषु हस्तपादाः प्रसरन्ति । काम इदानीं सकामो भवतु । येन

अमच्चसन्धे जणे सुद्धहिअआ सही पदं कारिदा । अहवा दुव्वाससावो

अमात्यसन्धे जने शुद्धहृदया सखी पदं कारिता[3] । अथवा दुर्वासःशाप

[1] 'It is not unknown to this person [myself], however withdrawn (she may be) from worldly concerns, that an indignity has been wrought towards Śakuntalá by that king.' *Evam náma* is the reading of the Mackenzie MS., supported by K. *Na etat na viditam* is given on the authority of K. *Imassa* is inserted from the old MS. [E. I. H., 1060]: Śankara has *amushya janasya*. The other Devanágarí MSS. read *yadyapi náma vishaya-parán-mukhasyápi janasya etan na viditam tathápi tena*, etc. The margin of the Bengálí MS., as well as that of Chézy, has a note referring *vishaya-parán-mukhasya janasya* to Kaṇwa; but a comparison of other passages shews that by *ayam jana*, the person speaking is commonly intended. *Anáryam*, i.e., *Śakuntalá-vismaraṇa-rúpam*, 'consisting of the forgetting of Sakuntalá:' Ś. and Ch.

[2] 'The time for (making) the burnt-offering:' see page 148, note 3.

[3] 'Although wide-awake, what shall I do? My hands and feet do not move-freely in their own usual occupations. Let Love now be possessed of his wish [enjoy his triumph], by whom our innocent-minded friend has been made to place confidence in that perfidious man.' *Uchiteshu karaṇiyeshu*, Such as 'gathering flowers, etc.:' Ś. *Sa-kámo* = *kṛitárthi*, 'one who has attained his end:' Ś. Compare *bhavatu pancha-vánah kṛiti*: Vikram., Act 2.

एसो विआरेदि । असच्चा कहं सो राएसी तारिसाणि मन्तिअ

एष विकारयति[1] । अन्यथा कथं स राजर्षिस्तादृशानि मन्त्रयित्वा

एत्तिअस्स कालस्स लेहमत्तम्पि ण विसज्जेदि । ता इदो अहिणा-

एतावतः कालस्य लेखमात्रमपि न विसर्जयति । तस्माद् इतो ऽभिज्ञा-

णं अङ्गुलीअअं से विसज्जेम । दुक्खसीले तवस्सिजणे को अब्भत्थी-

नम् अङ्गुलीयकम् अस्य विसर्जयावः । दुःखशीले तपस्विजने को ऽभ्यर्थ-

अदु । णं सहीगामी दोसोत्ति ववसिदावि ण पारेमि पवासपडिणि-

तां । ननु सखीगामी दोष इति व्यवसितापि न पारयामि प्रवासप्रतिनि-

उत्तस्स तादकस्सवस्स दुस्सन्तपरिणीदं आवण्णसत्तं सउन्दलं णिवे-

वृत्तस्य तातकाश्यपस्य दुष्यन्तपरिणीताम् आपन्नसत्त्वां शकुन्तलां निवे-

दिदुं । इत्थंगए अम्हेहिं किं करणिज्जं ।

दयितुं । इत्थंगते ऽस्माभिः किं करणीयं[2] ।

Asatya-sandhe = *asatya-pratijne* : Ś. = *mithyá-pratijne* : Ch. : lit., 'one who is not true to his contract [*sandhi*].' *Śuddha-hṛidaya* is the reading of two Devanágarí MSS., and of the Bengálí. *Padam* = *sthánam*, 'a place:' S. = *vyavasáya* or *vyavasiti*, 'industry,' 'application,' 'business:' Ch. and Amara-kosha, p. 317, l. 4. Hence *padam kṛi* in the causal must mean 'to cause to have dealings or transactions with,' 'to cause to apply one's self,' 'to cause to take up a station;' whence may easily flow the interpretation, 'made to trust.' Compare a similar phrase in Kumára-sam., vi., 14, where also the commentators explain *padam* by *vyavasáya*.

[1] 'Or rather, it is the curse of Durvásas that has caused the change.' *Athavá* : see p. 24, line 1; page 30, note 1. *Vikárayati* : see p. 130, note 1.

[2] 'Among ascetics inured-to-hardships, who is to be solicited (to carry the ring to the king)? Assuredly, even though I were convinced that blame was attributable to Śakuntalá, I should not have the power to make known to Father Káśyapa (just) returned from his pilgrimage, that Śakuntalá is married to Dushyanta, and is pregnant. Such being the case, what is to be done by us?' *Duhkha-śile* : so read all the Devanágarí; the oldest Bengálí, supported by Ch., has *nirduhkha-śitale*. *Sakhi-gámi* : see p. 41, note 2. *Vyavasitá*, pass. part. of *vy-ava-so*, 'to determine,' 'resolve,' 'strive;' also 'to

प्रियंवदा ॥ प्रविश्य सहर्षं ॥ सहि । तुवर तुवर सउन्दलाए
प्रियंवदा ॥ प्रविश्य सहर्षं ॥ सखि । त्वरय त्वरय शकुन्तलायाः

पत्थाणकोदुअं णिव्वत्तिदुं ।
प्रस्थानकौतुकं निर्वर्तयितुं[1] ।

अनसूया । सहि । कहं एदं ।
अनसूया । सखि । कथम् एतत् ।

प्रियंवदा । सुणाहि दाणिं । सुहसइदं पुच्छिदुं[2] सउन्दलासआसं
प्रियंवदा । शृणु इदानीं । सुखशयितं प्रष्टुं शकुन्तलासकाशं

गदम्हि ।
गतास्मि ।

अनसूया । तदो तदो ।
अनसूया । ततस् ततः ।

प्रियंवदा । दाव एणं लज्जावणदमुहिं परिस्सजिअ सअं तादक-
प्रियंवदा । तावद् एनां लज्जावनतमुखीं परिष्वज्य स्वयं तातका-

स्सवेण एअं अहिणन्दिदं । दिट्ठिआ । धूमाउलिददिट्ठिणोवि जअमा-
श्यपेन एवम् अभिनन्दितं । दिष्ट्या । धूमाकुलितदृष्टेरपि यजमा-

be persuaded,' 'convinced,' as in Rámáy. ii., 12, 61, *satím twám vyavasyámi*. *Párayámi* is either the causal form of *pṛi* meaning 'to accomplish,' 'fulfil,' and thence 'to be able,' or is a nominal from *pára*, 'the other side,' 'the end.' *Ittham-gate*, i.e., *evamprápte karmaṇi*.

[1] 'Hasten to celebrate [complete] the festivities at the departure of Śakuntalá.' *Prasthána-kautakam* = *prayáṇa-mangalam*, 'festive solemnities which take place at the departure of a member of the family.'

[2] 'To inquire (whether she had had) a comfortable sleep.' *Puchchhidum* for *prashṭum*, so reads my own Bombay MS., supported by a parallel passage in Málavikágn., 44, 7, *suham puchchhidum ágatá*. The other Devanágarí have *suha-saida-puchchhiá* for *sukha-śayita-prachchhiká*, which is given as another reading in the Málavikágnimitra. Dr. Boehtlingk remarks that the agent may be used with the sense of a fut. part. active and refers to Páṇini., iii., 3, 10.

णस्स पाअए एव्व आऊदी पडिदा । वच्छे । सुमिस्सपरिदिण्णा विअ
नस्य पावके एव आकृतिः पतिता[1] । वत्से । सुशिष्यपरिदत्ता इव
विज्जा असोअणिज्जा संवुत्ता । अज्ज एव इसिपडिरक्खिदं तुमं भत्तुणो
विद्या अशोचनीया संवृत्ता । अद्य एव ऋषिप्रतिरक्षितां त्वां भर्तुः
सआसं विसज्जेमित्ति ।
सकाशं विसर्जयामीति[2] ।

अनसूया । अह केण सूइदो तादकस्सवस्स वुत्तन्तो ।
अनसूया । अथ केन सूचितस् तातकाश्यपस्य वृत्तान्तः ।

प्रियंवदा । अग्गिसरणं पविट्ठस्स सरीरं विणा छन्दोमईए वाआए[3] ।
प्रियंवदा । अग्निशरणं प्रविष्टस्य शरीरं विना छन्दोमय्या वाचया ।

[1] 'By father Kaṇwa [see p. 22, note 1] having of his own accord embraced her whilst her face was bowed down with shame, she was thus congratulated [congratulation was made] "Hail (to thee)! the oblation of the sacrificing priest, although his sight was obscured by the smoke, fell directly into the fire:" ' see note 3 below, and p. 95, note 1. *Dhúmákulita*: Cf. p. 66, l. 2. *Yajamánasya*: see p. 95, note 1.

[2] 'My child, as knowledge delivered over to a good student (is not to be deplored; so has it) come to pass that thou art not to be sorrowed for. This very day I dismiss thee protected by [under the escort of some] Ṛishis to the presence of (thy) husband.' Compare Manu, ii., 114, 'Learning having approached a Bráhman said to him, "I am thy divine treasure, deliver me not to a scorner, but communicate me to that student who will be a careful guardian of the treasure." ' The Bengálí and K. insert *me* before *áśochaniyá*, and read *parigrihítám* for *pratirakshitám*.

[3] 'By an incorporeal [without body, without visible speaker] metrical speech (addressed to him from heaven), when he had entered the fire-sanctuary.' *Śaríram viná*, i.e.. *ákáśe Saraswatyá niveditah*, 'he was informed by Saraswatí (by a voice) in the sky:' Ś.: see p. 96, note 3. *Agni-śaraṇam* = *agnyágáram*, 'the place where the sacred fire was kept;' = *yajna-śálá*, 'hall of sacrifice:' Schol. Chézy. Fire was an important object of veneration with the ancient Hindús, as with the ancient Persians. Perhaps the chief worship recommended in the Vedas is that of Fire and the Sun.

अनसूया ॥ सविस्मयं ॥ कहेहि ।

अनसूया ॥ सविस्मयं ॥ कथय ।

प्रियंवदा ॥ संस्कृतम् आश्रित्य ॥

दुष्यन्तेनाहितं तेजो दधानां भूतये भुवः ।

Bráhmans when they married and became householders, unless they intented giving up their sacerdotal office, kindled with two pieces of the hard Śamí, Arani, or Khadira wood, or with a piece of the Śamí and Aśwattha wood [see page 23, note 2], a sacred fire [*homágni, gṛihyágni, hutágni*] which they deposited in a cavity or hearth called Kunda or Vitána, in some hallowed part of the house; or, like the Persians, in some sacred building proper for the purpose [called *agnyágára*, Manu, iv., 58, *homa-śálá, agni-gṛiha*], and which they carefully kept lighted throughout their lives, using it first for their nuptial ceremony [Manu, ii., 231; iii., 171; Sir W. Jones, vol. iii., 127], and for the regular morning and evening oblations to Agni [*homa, hotra*], performed by dropping clarified butter, etc. into the flame, with prayers and invocations [Manu, xi., 41; iii., 81, 84, 85. See also p. 133, note 1 of this book]; for the performance of solemn sacrifices [Manu, ii., 143]; for the Śráddha or obsequies to departed parents and ancestors [Manu, iii., 212, *et seq.* See also page 112, note 1 of this book]; and finally, for the funeral pile. The perpetual maintenance of this sacred fire was called *agni-hotra, agnyádhána, agni-rakshana;* and the consecration of it, *agnyádheya* [Manu, ii., 143]; and the Bráhman or householder who maintained it, *agni-hotrin, áhitágni, agnyáhita, ságnika.* At Benares even to this day, according to Sir W. Jones, many *agni-hotras* are continually blazing. Sometimes the householder did not himself attend to the sacred fire, but engaged an officiating priest [*ṛitwij, yajamána, agnídhra*: see p. 95, note 1; p. 96, note 2]. The Bráhman who did not maintain a fire was called *anáhitágni* [Manu, xi., 38]. According to Manu, iii., 212 (with commentary) there were three periods when he was necessarily without it, viz., just before his investiture, before his marriage after the completion of his studentship, and at the death of his wife; but the usual daily oblation was then to be placed in the hand of a holy Bráhman, who is said to be one form of fire [see p. 74, note 3; p. 49, note 2]. Sacred fire is sometimes considered to be of three kinds [*tretá*, 'the triad of fires']: 1. Gárhapatya, nuptial or household; 2. Áhavaníya, sacrificial, taken from the preceding,

अवेहि तनयां ब्रह्मन्नग्निगर्भां शमीमिव[1] ॥ ८४ ॥

अनसूया ॥ प्रियंवदाम् आश्लिष्य ॥ सखि । पिअं मे । पिअं मे । किन्दु

अनसूया ॥ प्रियंवदाम् आश्लिष्य ॥ सखि । प्रियं मे । प्रियं मे । किन्तु

अज्ज एव सउन्दला णीअदित्ति उक्कण्ठासाहारणं परितोसं अणु-

अद्य एव शकुन्तला नीयते इति उत्कण्ठासाधारणं परितोषम् अनु-

होमि ।

भवामि[2] ।

प्रियंवदा । सखि । वच्चं दाव उक्कण्ठं विणोदइस्सामो । सा

प्रियंवदा । सखि । आवां तावद् उत्कण्ठां विनोदयिष्यावः । सा

तवस्सिणी णिव्वदा होदु ।

तपस्विनी निर्वृता भवतु[3] ।

and prepared for receiving oblations; 3. Dakshina, that placed towards the south, or ceremonial, taken from either of the former. See Prof. Wilson's Introduction to the Vikramorvaśí, p. 8, and Manu, ii., 231. The man who maintained all these three was called *tretágni*.

[1] '[*Having recourse to Sanskrit.*] Know that (thy adopted) daughter, O Bráhman, has conceived a glorious-germ [seed] implanted [lodged, deposited] by Dushyanta for the welfare of the earth, as the Śamí-tree is pregnant with fire.' *Śami*, 'a thorny kind of acacia:' [see the last note, and p. 23, note 2.] The legend is that the goddess Párvatí being one day under the influence of strong passion, reposed on a trunk of this tree, whereby an intense heat was generated in the pith or interior of the wood, which ever after broke into a sacred flame on the slightest attrition. *Ahita* = *arpita*. *Tejah* = *śukra*: Ch. *Cf.* Raghu-v., ii., 75; Megh., verse 45. 'By this it was indicated that Śakuntalá would have a son in glory equal to Agni:' Ś.

[2] 'O friend, how pleased I am! but when I think that this very day Śakuntalá is being conveyed away (to her husband's house), I feel a satisfaction mingled [associated] with regret.' *Iti*, 'so thinking:' see page 140, note 2. *Utkaṇṭhá-sádhárana*, lit., 'in common with regret or sorrow.' 'I am partly glad, partly sorry:' Ś.

[3] '(Only) let this (our) poor-sister be made happy.' *Tapaswin*, 'a

Verse 84. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76.

अनसूया । तेण हि एदस्सिं चूदसाहावलम्बिदे णारिएरसमुग्गए
अनसूया । तेन हि एतस्मिन् चूतशाखावलम्बिते नारिकेरसमुद्गके
एतन्निमित्तं एव्व कालन्तरक्खमा णिक्खित्ता मए केसरमालिआ ।
एतन्निमित्तम् एव कालान्तरक्षमा निक्षिप्ता मया केशरमालिका ।
ता इमं हत्थसन्निहिदं करेहि । जाव अहम्पि से मिअलोअणं
तद् इमां हस्तसन्निहितां कुरु । यावद् अहम् अपि अस्या मृगलोचनां
तित्थमित्तिअं दुव्वाकिसलआणित्ति मङ्गलसमालम्भणाणि विरएमि ।
तीर्थमृत्तिकां दूर्बाकिसलयानीति मङ्गलसमालम्भनानि विरचयामि ।

devotee,' also denotes a person in a pitiable state, a poor wretch. *Nirvṛita* = *susthita-chittá* : Ś.

[1] 'Therefore in this cocoa-nut box, suspended on a bough of the Mango, a Keśara-garland, capable of (keeping fresh for) the intervening period, was with this very object deposited by me. Therefore make it rest on (thy) hand [take it down with thy hand].' *Nárikera* or *nárikela*, 'the cocoa-nut,' 'the fruit of the cocoa-nut tree.' *Chúta* or *Ámra*, the Mango-tree [Mangifera Indica]. *Kálántara-kshama* = *virala-kála-sthávini*: Ś. *Keśara-málikà*, 'a wreath made of the flowers of the Bakula:' see p. 25, note 1. This was probably a *mangala-pushpa-mayí sraj*, or garland made of auspicious flowers, to be suspended round the neck of Śakuntalá, such as that described in Raghu-vanśa, vi., 84. Śankara and the Bengálí read *kéśara-gunḍáh* or *kéśara-chúrnáh*, and Śankara observes that the fragrant dust of this plant is much used by women in making unguents [*udvartaníni*].

[2] 'Whilst I also will compound auspicious unguents composed of *Mṛiga-rochaná*, holy earth, (and) Dúrbá sprouts.' *Mṛiga-rochaná* is said to be either the concrete bile of a deer or an exudation from his head, used as a medicine, a yellow dye or a perfume: see Wilson, under *Gorochaná*. The latter word is the reading of the Bengálí MSS. *Tírtha-mṛittiká* is earth brought from *tírthas* or holy bathing-places: see p. 16, note 2. *Dúrbá*, 'bent-grass' [Agrostis Linearis, Panicum Dactylon], a kind of sacred grass, not quite so sacred as *darbha*, but possessing many virtues, and used for the *argha*: see p. 35, note 3. Sir W. Jones says of it, 'Its flowers in their perfect state, are among the loveliest objects in the vegetable world, and appear, through a lens, like minute rubies and emeralds. It is the sweetest

प्रियंवदा । तह करीअदु ।

प्रियंवदा । तथा क्रियतां ।

॥ अनसूया निष्क्रान्ता । प्रियंवदा नाट्येन सुमनसो गृह्णाति ॥

नेपथ्ये । गौतमि । आदिश्यन्तां शार्ङ्गरवमिश्राः शकुन्तलानयनाय[1] ।

प्रियंवदा ॥ कर्णे दत्त्वा ॥ अणसूए । तुवर तुवर । एदे खु हत्थि-

प्रियंवदा ॥ कर्णे दत्त्वा ॥ अनसूये । त्वरय त्वरय । एते खलु हस्ति-

णाउरगामिणो इसीओ सद्दाबीअन्ति ।

नापुरगामिन ऋषयः शब्दाय्यन्ते[2] ।

अनसूया ॥ प्रविश्य समालम्भनहस्ता ॥ सहि । एहि । गच्छम्ह ।

अनसूया ॥ प्रविश्य समालम्भनहस्ता ॥ सखि । एहि । गच्छावः ।

॥ इति परिक्रामतः ॥

प्रियंवदा ॥ विलोक्य ॥ एसा सुज्जोदए एव्व सिहामज्जिदा

प्रियंवदा ॥ विलोक्य ॥ एषा सूर्योदये एव शिखामार्जिता

and most nutritious pasture for cattle, and its usefulness, added to its beauty, induced the Hindús to believe that it was the mansion of a benevolent nymph.' The Atharva-Veda celebrates it thus: 'May Dúrbá, which rose from the water of life, which has a hundred roots and a hundred stems, efface a hundred of my sins, and prolong my existence on earth for a hundred years.' *Samálambhana* is the act of smearing the body with coloured perfumes, such as saffron, sandal, etc.; the plural is here used for the unguents themselves, which are said to be *mangala*, 'conducive to good fortune.' The Bengálí have *samálambhanam*.

[1] '*Śárngarava* and the (other) good-people:' see page 6, note 2. The Bengálí have *Śárngarava-śáradvata-miśráh*. According to Ś. and Ch. these were the names of two *śishyáh*, 'religious students,' pupils of Kaṇwa.

[2] 'Truly these Ṛishis who are to go to Hastinápur are being called.' *Śabdáyyante* (so written by Ch.) = *áhúyante*: Ś. and Ch. It is the passive form of the nominal *śabdáyate*: Śankara has *śabdáyante*, which could only mean 'they sound,' 'make a noise;' Páṇini, iii., 1, 17. *Hastinápura*, [lit., 'the city of elephants'] was the ancient Delhi, situated on the Ganges, and the residence of Dushyanta.

पडिच्छिदणीवारहत्थाहिं सोत्थिवाअणकाहिं तावसीहिं अहि-
प्रतिष्ठितनीवारहस्ताभिः स्वस्तिवाचनिकाभिस् तापसीभिर् अभि-
णन्दीअमाणा सउन्दला चिट्ठदु । उवसप्पम्ह णं ॥ इत्युपसर्पतः ॥
नन्द्यमाना शकुन्तला तिष्ठति[1] । उपसर्पाव एनां ॥ इत्युपसर्पतः ॥

॥ ततः प्रविशति यथोद्दिष्टव्यापारा आसनस्था शकुन्तला ॥

तापसीनामन्यतमा ॥ शकुन्तलां प्रति ॥ जादे । भत्तुणो बहुमाण-
तापसीनामन्यतमा ॥ शकुन्तलां प्रति ॥ जाते । भर्तुर् बहुमान-
सूअअं महादेईसद्दं लहेहि ।
सूचकं महादेवीशब्दं लभस्व[2] ।

दितीया । वच्छे । वीरप्पसविणी होहि ।
द्वितीया । वत्से । वीरप्रसविनी भव ।

दतीया । वच्छे । भत्तुणो बहुमदा होहि ।
द्वतीया । वत्से । भर्तुर् बहुमता भव ।

[1] 'There stands Śakuntalá at earliest sunrise, with her locks combed-and-washed, in the act of being congratulated by the holy-women, (having) consecrated wild-rice in their hands, (and) invoking-blessings-with-their-offerings.' *Sikhá-márjitá*, lit., 'having her top-knot combed and cleansed,' a compound similar to *śirah-snáta*, 'having the head bathed.' The Bengálí MSS. have *krita-majjaná*. *Swasti-váchanikábhih* is here an epithet of the women who make the *swasti-váchanam*, i.e. (according to K.) 'a gift of flowers, sweetmeats [*prahelaka*], fruit, or any eatables presented with good wishes and prayers for the blessing of some deity.' It is especially the blessing which is coupled with the gift. In the present case the hallowed rice which they held in their hands, might have constituted the offering which accompanied the *swasti-váchanam*. In the Vikramorvaśí the Vidúshaka is propitiated by a *swasti-váchanam* (or *-nakam*), consisting of a *modaka-śaráva*, 'dish of sweetmeats.' Birthday-gifts, wedding-presents, Christmas-boxes, etc., with their accompanying compliments, are the *swasti-váchanaka* of our day. The words *váyana* and *váyanaka* seem to have a similar signification, though without any necessary implication of *good-wishes*. *Nivára*, 'wild-rice,' Manu, vi., 16.

[2] 'My child, take the title of "Great Queen" indicative of the high

॥ इत्याग्निषो दत्त्वा गौतमीवर्जं निष्क्रान्ताः ॥

सख्यौ ॥ उपसृत्य ॥ सहि । सुहमज्जणं दे होदु ।

सख्यौ ॥ उपसृत्य ॥ सखि । सुखमार्जनं ते भवतु[1] ।

शकुन्तला । साअदं मे सहीणं । इदो णिसीदह ।

शकुन्तला । स्वागतं मे सखीभ्यां । इतो निषीदतं ।

उभे ॥ मङ्गलपात्राण्यादाय । उपविश्य ॥ हला । सज्जा होहि ।

उभे ॥ मङ्गलपात्राण्यादाय[2] । उपविश्य ॥ हला । सज्जा भव ।

जाव मङ्गलसमालम्भणं विरएम ।

यावन् मङ्गलसमालम्भनं विरचयावः ।

शकुन्तला । एदम्पि वऊमन्तव्वं । दुल्लहं दाणिं मे सहीमण्डणं

शकुन्तला । एतदपि बऊमन्तव्यं । दुर्लभम् इदानीं मे सखीमण्डनं

भविस्सदि ॥ इति वाष्पं विसृजति ॥

भविष्यति ॥ इति वाष्पं विसृजति[3] ॥

उभे । सहि । उइदं ण दे मङ्गलकाले रोदुं ॥ इत्यश्रूणि प्रमृज्य

उभे । सखि । उचितं न ते मङ्गलकाले रोदितुं ॥ इत्यश्रूणि प्रमृज्य

नाट्येन प्रसाधयतः ।

नाट्येन प्रसाधयतः ।

esteem of (thy) husband.' *Játá*, 'a child,' is used affectionately in addressing any young female. *Mahá-devi*, 'chief queen:' compare p. 124, note 1.

[1] 'May it be to thee an auspicious ablution!' *i.e.*, May it bring thee good fortune! May it be an omen of happiness to thee!

[2] 'Taking up the propitiatory-vessels,' *i.e.*, the vessels containing the flowers, unguents, etc., intended to propitiate Fortune in favour of Śakuntalá. So read all the Devanágarí MSS., excepting one (Colebrooke's), which has *patráṇi*.

[3] 'This (friendly service of yours) too ought to be highly valued (by me). The being attired by (you) my friends, will now be a rare-occurrence. [*So she sheds tears.*]' *Visṛijati* is the reading of my own Devanágarí MS.: the others have *viharati*.

प्रियंवदा । आहरणादिदं रूवं अस्समसुलहेहिं पसाहणेहिं विप्प-

प्रियंवदा । आभरणोचितं रूपम् आश्रमसुलभैः प्रसाधनैर् विप्र-

आरीअदि ।

[1]कार्यते ।

॥ प्रविश्योपायनहस्तौ ऋषिकुमारकौ ॥

उभौ । इदम् अलङ्करणम् । अलङ्क्रियताम् अचभवती ।

॥ सर्वा विलोक्य विस्मिताः ॥

गौतमी । वच्छ णारअ । कुदो एदं ।

गौतमी । वत्स नारद । कुत एतत् ।

प्रथमः । तातकाश्यपप्रभावात् ।

गौतमी । किं माणसी सिद्धी ।

गौतमी । किं मानसी सिद्धिः[2] ।

द्वितीयः । न खलु । श्रूयतां । तचभवता वयम् आज्ञप्ताः । अकुन्तलाहेतोर् वनस्पतिभ्यः कुसुमान्याहरतेति[3] । तत इदानीं

चौमं केनचिद् इन्दुपाण्डु तरुणा माङ्गल्यम् आविष्कृतं
निष्यूतश् चरणोपभोगसुलभो लाक्षारसः केनचित् ।
अन्येभ्यो वनदेवताकरतलैर् आपर्वभागोत्थितैर्
दत्तान्याभरणानि तत्किसलयोद्भेदप्रतिद्वन्द्विभिः[4] ॥ ८५ ॥

[1] '(Thy) person worthy of (the costliest) ornaments is disfigured by decorations easily procured in a hermitage,' *i.e.*, Thy beauty which deserves to be set off by golden ornaments, etc., is impaired by such decorations as sprouts of Dúrbá-grass, etc.: Ś. *Viprakáryate*: K. has *vikáryate*, the Bengálí *vipralabhyate* and *vipratáryate*.

[2] 'Was it a mental creation?' *i.e.*, Were these ornaments created by the power of his mind? Kátav. has *srishṭih* for *siddhih*. Compare p. 79, note 1.

[3] 'Bring hither flowers for Śakuntalá from the trees of the forest.'

[4] 'By a certain tree a fine-linen-robe white-as-the-moon indicative-of-

---

Verse 85. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39 40, 63, 79.

प्रियंवदा ॥ शकुन्तलां विलोक्य ॥ हला । इमाए अच्चुवत्तीए

प्रियंवदा ॥ शकुन्तलां विलोक्य ॥ हला । अनया अभ्युपपत्त्या

सूइदा दे भत्तुणो गेहे अणुहोदव्वा राअलच्छित्ति ।

सूचिता ते भर्तुर् गृहे ऽनुभवितव्या राजलक्ष्मीः[1] ।

good-fortune was made to appear [produced]; by another, juice-of-lac, ready for the use of [the dyeing of] the feet was distilled [exuded]; from others, ornaments were presented by the hands [palms] of wood-nymphs raised (so as to be visible) as far as the wrist, emulating the first sprouting of the young-shoots of those (trees).' *Kshauma* = *válkala-vastra-bheda*: Ch. *Kshaumam mángalyam* = *dukúlam mangalárham*: Ś. *Mángalya* may mean 'with words of good omen,' 'with blessings and prayers for good fortune [*kalyáṇa vákyaih*] such as "May she be the beloved wife of her lord," etc.:' Ś. *Indu-páṇḍu* = *chandra-dhavalam*. *Ávishkṛitam* = *udbhávitam*: K.: = *dánáya prakáśitam*: Ś. *Nishṭhyútah* = *udgírṇah*. *Charaṇopabhoga-sulabho*: some of the Bengálí have *charaṇoparága-subhago*; the oldest have *upabhoga*. *Sulabha* is here equivalent to *kshama* or *yogya*, 'adapted.' Compare Kumára-s., v. 69. *Lákshá* = *alakta* or *alaktaka*, 'lac,' 'a red dye,' prepared from an insect, analogous to the cochineal insect. This minute red insect is found in great numbers in the Palása, Indian fig-tree, and some other trees. It punctures the bark, whence exudes a resinous milky juice, with which it surrounds itself in a kind of nest, and which when dry may be broken off, and used for various purposes. This hardened and reddened substance is variously called gum-lac, shell-lac, stick-lac, etc. *Áparva*, etc. = *parva-bhága-paryantam udgataih*. *Parva-bhága* = *maṇi-bandha*, 'the wrist:' K. *Á*, 'as far as,' generally requires the ablat. c. of a word not in composition, as *ámaṇi-bandhát páṇih*, 'the hand as far as [from] the wrist.' It may sometimes have the sense of 'from,' as in *ádarśanát*, 'from the first sight.' *Tat-kisalaya*, etc.: the Bengálí and Ś. read *nah*, 'to us,' for *tat*, and *kiśalaya-chchháya-parispardhibhih*, 'rivalling the hue of young shoots.' According to Kavikaṇṭhahára, quoted by Ś., ornaments are divided into four kinds:—1. *Ávedhya*, as ear-rings, etc.; 2. *Bandhaníya* or *Vedhya*, as flowers, etc.; 3. *Kshepya* or *Prakshepya*, as anklets, foot-ornaments, etc.; 4. *Áropya*, as necklaces, garlands, etc.

[1] 'By this favour, royal fortune is indicated as (ever) to be enjoyed by thee in the house of thy husband.' *Abhyupapattyá* = *vṛikshánugraheṇa*, 'by

॥ शकुन्तला व्रीडां रूपयति ॥

प्रथमः । गौतम । एह्येहि । अभिषेकोत्तीर्णाय[1] काश्यपाय वनस्पतिसेवां निवेदयावः ।

द्वितीयः । तथा ।

॥ इति निष्क्रान्तौ ॥

सख्यौ । अए अणुबद्धुत्तभूसणो अअं जणो । चित्तकम्मपरिअएण

सख्यौ । अये अनुपभुक्तभूषणो ऽयं जनः । चित्रकर्मपरिचयेन

अङ्गेसु दे आहरणविणिओअं करेम्ह ।

अङ्गेषु ते आभरणविनियोगं कुर्वः[2] ।

शकुन्तला । जाणे वो णेउणं ॥ उभे नाट्येनालङ्कृतः ॥

शकुन्तला । जाने वां नैपुणं ॥ उभे नाट्येनालङ्कृतः ॥

॥ ततः प्रविशति स्नानोत्तीर्णः काश्यपः ॥

काश्यपः ।

यास्यत्यद्य शकुन्तलेति हृदयं संस्पृष्टम् उत्कण्ठया
कण्ठः स्तम्भितवाष्पवृत्तिकलुषश् चिन्ताजडं दर्शनं ।
वैक्लव्यं मम तावद् ईदृशमपि स्नेहाद् अरण्यौकसः
पीड्यन्ते गृहिणः कथं नु तनयाविश्लेषदुःखैर् नवैः[3] ॥ ८६ ॥

the favour of the sylvan deities.'

[1] 'Returned [come up] from bathing.' *Uttṛi* is 'to come out of the water,' 'to come to land.' So *jalád uttírya*: Mahábh. 3, 211.

[2] 'We [these persons] are unused to ornaments. By our acquaintance with the art of painting we will make the arrangement of the ornaments on thy limbs.' *Anubahutta* for *anupabhukta* is the reading of my own MS. and the Mackenzie, supported by K. *Chitra-karma*, etc., 'by our knowledge of painting,' *i.e.*, We will decorate thee in the manner we have seen in paintings. [*Chitra-likhane yathábharaṇa-prayogo drishṭo 'sti tenaiva prakáreṇa*: Ś.]

[3] '"This very day will Śakuntalá depart," at such (a thought), my

---

Verse 86. Śárdúla-vikrídita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 40, 63, 79, 85.

॥ इति परिक्रामति ॥

सख्यौ । हला सउन्दले । अवसिदमण्डणासि । परिधेहि सम्पदं

सख्यौ । हला शकुन्तले । अवसितमण्डनासि । परिधत्स्व साम्प्रतं

खोमजुअलं ।

चौमयुगलं ।[1]

॥ शकुन्तलोत्थाय परिधत्ते ॥

heart is smitten with melancholy [grief for her loss]: my voice [throat] is agitated by suppressing the flow of tears: my sight is paralysed by anxious thought. So great indeed through affection (is) the mental-agitation even of me a hermit. How (much more) then, are heads-of-families afflicted by new pangs at separation from their daughters!' *Iti*: see page 140, note 2. *Sansprishtam*, etc.: one MS. reads *sprishtam samutkaṇṭhayá* [E. I. H., 1060]. *Kaṇṭhah*, etc.: the Bengálí have *antar-váshpabharoparodhi gaditam*, 'My voice is obstructed by the weight [*ádhikyena*: Ś.] of suppressed tears.' *Váshpa*, i.e., *áśrunah púrvávasthá*, 'the first stage or state of a tear,' 'the hot moisture that overspreads the eye, before the tear-drop is formed:' K. *Darśanam* = *nayanam*, 'eye-sight.' *Jadam* = *vishayágráhakam*, 'having no perception of external objects:' or = *kartavyáparichhedakam*, but in this case *darśanam* = *jnánam*: Ś. The effect of deep thought and abstraction of mind is to paralyse for the moment the organs of vision. Śankara quotes an aphorism of Bharata, *Nidrá-náśaścha chintá cha bhrántiśchotsuka-chetasám*. *Nu* is used *práśne* 'in asking a question:' Ś. *Aranyaukas* = *vána-prastha* or *aranya-vásin*, 'one whose dwelling [*okas*] is in the woods,' 'a hermit:' see *vanaukas*. *Grihin* = *grihastha*, 'a householder,' 'the father of a family.' The Bráhman was required to divide his life into four stages or orders [*áśrama*]. In the first, he was a *Brahmachárí*, or 'student of religion,' under a preceptor [see p. 95, note 1]; in the second, a *Grihasthah*, or 'householder,' living with his wife and children; in the third, a *Vánaprasthah* [*vaikhánasah*] or 'anchorite,' living in the woods apart from his children, and sometimes also from his wife; in the fourth, a *Bhikshuh*, or 'religious mendicant,' wandering from house to house, and subsisting on alms.

[1] 'Thy decoration [toilet] is completed. Now do thou put on the pair of linen vestments.' A Hindú woman's dress generally consisted of two

गौतमी । जादे । एसो दे आणन्दपरिवाहिणा चक्खुणा परिस्स
गौतमी । जाते । एष ते आनन्दपरिवाहिणा चक्षुषा परिष्व-
जन्तो विअ गुरू उवट्ठिदो । आआरं दाव पडिवज्जस्सु ।
जमान इव गुरुर् उपस्थितः । आचारं तावत् प्रतिपद्यस्व[1] ।

शकुन्तला ॥ सव्रीडं ॥ ताद । वन्दामि ।
शकुन्तला ॥ सव्रीडं ॥ तात । वन्दे ।
काश्यपः । वत्से ।

ययातेर् इव शर्मिष्ठा भर्तुर् बहुमता भव ।
सुतं त्वमपि सम्राजं सेव पुरुम् आवाप्नुहि[2] ॥ ८७ ॥

गौतमी । भअवं । वरोक्खु एसो । ण आसिसा ।
गौतमी । भगवन् । वरो खलु एषः । न आशीः[3] ।

pieces: one covered the breast and shoulders, the other was a long robe enveloping the person. *Avasita-mandana* = *nishpanna-prasádhaná*.

[1] 'Here close-at-hand-stands thy spiritual-father as if (already) embracing thee [about to embrace thee], with an eye overflowing with joy. Perform now the customary-salutation.' *Ánanda*, etc.: the Bengálí have *ánanda-váshpa-pariváhiṇá*: Compare page 89, line 5. *Áchára*, 'good-manners,' 'the usual complimentary greeting.' *Padibajjassa* for *pratipadyaswa* is the reading of my own MS. and the Mackenzie: Compare p. 135, line 4. The very same expression occurs in the 2nd. Act of the Vikramorvaśí.

[2] 'Daughter, be thou highly honoured of thy husband, as was Śarmishṭhá of Yayáti. Do thou also obtain a son, a sovereign monarch, as she (obtained) Puru.' Śarmishṭhá, according to K., was the daughter of Vṛisha-parvan, king of the Asuras or demons, and wife of Yayáti, son of Nahusha, one of the princes of the Lunar race, and ancestor of Dushyanta: see p. 14, note 2. The Sáhitya-darpaṇa (p. 190) adduces this verse as an example of *áśírváda*, 'benediction,' but reads (as also do the Bengálí) *patyur* for *bhartur*, and *putram* for *sutam*. According to Amara-Sinha (viii., 3), a *samráj* is a a sovereign prince, who has performed a *Rájasúya* sacrifice, and exercises despotic sway over others.

[3] 'This is actually a boon (conferred), not a (mere) benediction.' '*San-*

Verse 87. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84.

काश्यपः ।वत्से । इतः सद्यो हुताग्नीन् प्रदक्षिणीकुरुष्व[1] ।

॥ सर्वे परिक्रामन्ति ॥

काश्यपः ॥ सचक्षुन्दसा आशास्ते ॥

अमी वेदिं परितः क्लृप्तधिष्ण्याः
समिद्धन्तः प्रान्तसंस्तीर्णदर्भाः ।
अपघ्नन्तो दुरितं हव्यगन्धैर्
वैतानास्त्वां वह्नयः पावयन्तु[2] ॥ ८८ ॥

tushṭa-devádínám avaśyam-bhávi vachanam varaḥ, áśístu kadáchit phala-dáyiní vák.' 'A *vara* is the promise of a propitiated deity, etc., which must necessarily come to pass; an *áśis* is a benediction which occasionally bears fruit [comes true]:' Ch. Ś.

[1] 'My child, this way! do thou at once circumambulate the sacrificial fires:' See page 148, note 3. *Sadyo-hutágnim = tatkshaṇa-kṛita-homágnim*: Ś. The Taylor and my own MS. has *sadyohután*. *Sadyo* may, however, be separated from the next word, and translated 'at once,' 'immediately.' The rite of circumambulation is performed by slowly walking round any object, keeping the right side towards it.

[2] '[*Pronounces a blessing in the metre of the Ṛik*, i.e., *according to the usual metre of the Ṛig-veda.*] Let these fires taken-from-the-sacred hearth [*vaitánás*] whose places are fixed round the altar, fed with (consecrated) wood, having darbha [*kúsa*] grass strewed around the margin, destroying sin by the perfume of the oblations, purify thee.' The Ṛig-veda is the most celebrated of the four most ancient sacred books of the Hindús. It consists of metrical hymns or prayers termed

---

Verse 88. TRISHṬUP CHATUSH-PADÁ, a form of VAIDIK metre, consisting of four times eleven syllables, the first and third half-lines resembling the VÁTORMÍ, and the second and fourth, the ŚÁLINÍ variety of TRISHṬUBH. In the second, however, the first syllable is short.

⏑ – – – ⏑ – – – ⏑ – – ‖ ⏑ – – – – ⏑ – – ⏑ – –
⏑ – – – ⏑ – – – ⏑ – – ‖ – – – – – ⏑ – – ⏑ – –

In the Ṛig-veda, i., 59, 5, the first páda is exactly like the first in the above scheme, but the other pádas are arranged differently, as far at least as the seventh syllable. Kálidása, accustomed to the strictness of the later Sanskṛit metres, seems here to have endeavoured to imitate the Vaidik rhythm, in which greater liberty was allowed. Thus he produced a verse too irregular to come under any of the later metres, but rather too regular for a Vaidik hymn.

प्रतिष्ठस्वेदानीं ॥ सदृष्टिचेपं ॥ क्व ते शार्ङ्गरवमिश्राः ।
शिष्यः ॥ प्रविश्य ॥ भगवन्[1]। इमे स्मः ।
काश्यपः । भगिन्यास्ते मार्गमादेशय[2] ।
शार्ङ्गरवः । इत इतो भवती ॥ सर्वे परिक्रामन्ति ॥
काश्यपः । भो भोः सन्निहितास्तपोवनतरवः ।
पातुं न प्रथमं व्यवस्यति जलं युष्मास्वपीतेषु या
नादत्ते प्रियमण्डनापि भवतां स्नेहेन या पल्लवं ।

súktas or *mantras*, each stanza of which is called a *rich* or *rik*, addressed chiefly to the gods of the elements, Fire, Air, etc., and ascribed to different holy authors, styled Rishis. *Asya vrittasya vedoktáśirváda-sadrisatwam agni-prayuktatwádi boddhavyam*, 'It is to be understood that there is a similarity between the metre of this verse and that of the benedictions uttered in the Vedas addressed to fire, etc.:' K. It is certain that the verse itself does not occur in the Rig-veda, but the metre [see p. 160] resembles that which commonly prevails there. Doubtless Kálidása intended it as an imitation of the sacred style of poetry. That it is addressed to Agni constitutes another point of resemblance. *Vaitánás*: see p. 148, note 3; p. 97, note 2. *Klripta-dhishnyáh = rachitádhishthánáh. Pránta-sanstirna-darbháh*, i.e., *párśweshu chatasrishu dikshu sankírná darbhá yeshám.* At a sacrifice, the fires, severally termed *Áhavaníya, Mánjaliya, Gárhapatya*, and *Agnidhríya*, were lighted at the four cardinal points, east, west, north, and south, and kuśa-grass [see p. 18, note 1] was scattered round each fire. See Wilson's translation of the Rig-veda, p. 3, note 1; and compare Rig-veda, vii., 13, 'Thou, four-eyed Agni, blazest as the protector of the worshippers,' etc. *Pálayantu = rakshantu* is the reading of all the Bengálí MSS., supported by Kátavema, Śankara, and Chandra-śekhara, but the Devanágarí MSS. all have *pávayantu.*

[1] Śankara quotes a verse of Bharata, *Devášcha, munayaschaiva, linginah, sádhanáścha* [*sádhakáścha*: Ch.] *ye, bhagavanniti te váchyáh sarvaih stri-punnapunsakaih*, 'Both Gods, and also Munis, Lingis, and Sádhanas (? *sádhavas*, 'saints:' see Vishnu-Pur., p. 300) are to be addressed as 'Bhagavan,' by all women, men and eunuchs.'

[2] Compare in the 2nd. Act of the Vikramorvaśí, *bhaván pramada-vanamárgam ádeśayatu.*

आद्ये वः कुसुमप्रसूतिसमये यस्या भवत्युत्सवः
सेयं याति शकुन्तला पतिगृहं सर्वैर् अनुज्ञायतां[1] ॥ ८९ ॥

॥ कोकिलरवं सूचयित्वा[2] ॥

अनुमतगमना शकुन्तला
तरुभिर् इयं वनवासबन्धुभिः ।
परभृतविरुतं कलं यथा
प्रतिवचनीकृतम् एभिर् ईदृशं[3] ॥ ९० ॥

[1] 'Listen! listen! ye neighbouring trees of the penance-grove. She who never attempts to drink water first, when you have not drunk, and who, although fond of ornaments, never plucks a blossom, out of affection for you, whose greatest-holiday [highest-joy] is at the season of the first appearance of your bloom, even that same Śakuntalá now departs to the house of her husband. Let her be affectionately-dismissed by (you) all.' *Bhoh* is a vocative particle, generally joined with *śrúyatám*, 'Listen!' *Vyavasyati*, 'makes effort,' may also mean 'resolves upon,' 'makes up her mind,' 'thinks,' 'it never enters into her head.' *Apíteshu*: the Bengálí have *asikteshu*, i.e., 'as long as you remain unwatered.' The Devanágarí reading is supported by K., who includes *píta* among the passive participles, like *gata*, *sthita*, *árudha*, etc. [Pánini, iii., 4, 72] which may have an active signification. *Vismṛita* may be included in the same list: see p. 27, l. 9. *Priyamaṇḍaná*: *priya* with the sense 'fond of' may stand at the beginning or end of a compound. Compare *jala-priya*, 'fond of water.' So *philo* in words like *philosophia*, *philoxenos* [*priyátithi*], etc.

[2] 'Acting as if he heard the note of a cuckoo,' lit., 'Showing the note of a cuckoo,' Compare *nimittam súchayitwá*: Vikram., Act 2.

[3] 'This Śakuntalá is permitted to depart by the trees, the foresters'-kinsfolk; since a song to this effect, warbled by the cuckoo, was employed as an answer by them.' *Vana-vása-bandhubhih* = *aranya-vása-snigdhaih*, 'beloved by foresters.' It may be translated 'her sylvan relatives.' *Para-*

Verse 89. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 50, 63, 79, 85, 86.

Verse 90. Aparavaktrá, containing eleven syllables to the first half-line, and twelve to the second, each whole line being alike.

⏑⏑⏑⏑⏑–⏑–⏑⏑– ‖ ⏑⏑⏑⏑–⏑⏑–⏑–⏑–

आकाशे ।

रम्यान्तरः कमलिनीहरितैः सरोभिश्
छायाद्रुमैर् नियमितार्कमयूखतापः ।
भूयात् कुशेशयरजोमृदुरेणुर् अस्याः
शान्तानुकूलपवनश्च शिवश्च पन्थाः[1] ॥ ९१ ॥

bhṛita [= *pika*] lit., 'nourished by a stranger.' The Indian Cuckoo is supposed to leave her eggs in the nest of the crow to be hatched. This bird must have resembled the nightingale rather than the bird known as the cuckoo in Europe. One of its names was *Vasanta-dúta*, 'messenger of spring.' Its song had none of the monotony which characterises the note of the cuckoo, but was as sweet [*madhura*: Ṛitu-s.] and varied as that of the nightingale with us. 'The beauty of cuckoos is their song:' Hitop., l. 839. 'On a journey [*yátráyám*] the note of a cuckoo is indicative of good-fortune [*śubha-suchakah*]. The answer of the trees was effected by the song of the cuckoo [*pika-ravenaiva sampannam*]. Next the answer of the sylvan deities is given (by a voice in the air):' Ś.

[1] 'May her path be pleasantly-diversified [pleasant at intervals] by lakes (that are) verdant with-lotus-beds, (may it have) the heat of the sun's rays moderated by shady trees, (may) its dust be soft with the [as the] pollen from the lotuses and (may it be cheered by) gentle favourable breezes and (be altogether) prosperous.' *Ramyántarah* = *manohara-madhyah*: Ś.: = *manojna-madhyah*: Ch., 'having its middle space delightful,' 'pleasant throughout the intervening distance,' an epithet of *panthâh*. *Chhâyá-drumaih* = *chhâyá-pradhánair-vrikshaih*, 'trees chiefly abounding in shade:' K.: = *chhâyá-lakshita-drumaih*, 'trees characterised by shade:' Ch. It is a compound similar to *śáka-párthiva* and *abhijnána-śakuntalá*: see p. 3, note 2. *Chhâyá-taruh*, 'a large tree, one that gives shade,' is found in Wilson. Compare Hitop., line 1717. 'That is called a *chhâyá-taru*, 'shade-tree,' whose under-part [*talam*] excessively cool shade [*atyanta-śitala-chhâyá*] does not quit either in the forenoon or afternoon:' Ś. and Ch. *Niyamita* = *apanita*. *Kuśéśaya* = *śatapatra*, 'a lotus.' *Śánta* = *śánta-vega, manda*: K. = *pátachcharádi-śunya*, 'free from robbers, etc.:' Ś. and Ch. The compound may therefore be translated 'free from molestation and having favourable

Verse 91. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83.

॥ सर्वे सविस्मयम् आकर्णयन्ति ॥

गौतमी । जादे । णादिजणसिणिद्धाहिं अणुण्णादगमणासि तवो-

गौतमी । जाते । ज्ञातिजनस्निग्धाभिर् अनुज्ञातगमनासि तपो-

वणदेवदाहिं । पणम भअवदीणं ।

वनदेवताभिः । प्रणम भगवतीभ्यः ।[1]

शकुन्तला ॥ सप्रणामं परिक्रम्य । जनान्तिकं ॥ हला पिअंवदे । एं

शकुन्तला ॥ सप्रणामं परिक्रम्य । जनान्तिकं ॥ हला प्रियंवदे । ननु

अज्जउत्तदंसणुस्सुआएवि अस्समं परिच्चअन्तीए दुक्खेण मे चलणा

आर्य्यपुत्रदर्शनोत्सुकाया अपि आश्रमं परित्यजन्त्या दुःखेन[2] मे चरणौ

पुरदो पवट्टन्ति ।

पुरतो प्रवर्तेते ।

प्रियंवदा । ण केवलं तवोवणविरहकादरा सही एव्व । तुए उव-

प्रियंवदा । न केवलं तपोवनविरहकातरा सखी एव । त्वया उप-

ट्ठिदविओअस्स तवोवणस्सवि दाव समवत्था दीसइ ।

स्थितवियोगस्य तपोवनस्यापि तावत् समवस्था दृश्यते ।[3]

breezes.' *Śivaścha bhúyát panthán*: This seems to have been a phrase commonly used as a parting benediction, like the English 'A pleasant journey to you!' Compare *Panthánas te santu śiváh*: Hitop., l. 1442, Sáhit.-darp., p. 344, Mudrá-r., p. 30, l. 17, and further on in this act.

[1] 'Dear to thee as (thy own) kinsfolk.' Compare *vana-vása-bandhubhih* in verse 90. My own Bombay MS. has *ṇṇádi* (supported by the Calcutta edition), the others all *ṇádi* for *jnáti*. There is no doubt about the doubling of the *ṇ* when not initial, as Vararuchi, iii., 44, gives *vinṇána* for *vijnána*. As to *bhaavadínam*: see p. 129, note 2.

[2] My own MS. (supported by K.) has *duhkhena*, the others *duhkha-duhkhena*.

[3] 'One may observe the same (troubled) condition [the same condition is observed] of the penance-grove, as the (time of) separation from thee approaches.' *Samavasthá* is equivalent to *samávasthá*, as in Raghu-vanśa, viii., 41. The Taylor MS. reads *samávatthá*.

उग्गलिअदब्भकवला मिआ परिच्चत्तणच्चणा मोरा ।
उद्गलितदर्भकवला मृगाः परित्यक्तनर्तना मयूराः ।
ओसरिअपण्डुपत्ता मुअन्ति अंसू विअ लदाओ ॥ ९२ ॥
अपसृतपाण्डुपत्रा मुञ्चन्ति अश्रूणि इव लताः[1] ॥ ९२ ॥

अकुन्तला ॥ सखि ॥ ताद । लदाबहिणिअं वणजोण्हिणिं दाव
अकुन्तला ॥ सखि ॥ तात । लताभगिनीं वनज्योत्स्नां तावद्
आमन्तदसं ।
आमन्त्रयिष्ये[2] ।

[1] 'The deer let fall the mouthfuls of darbha-grass, the peacocks cease (their) dancing, the creepers as they cast [in casting] their pale leaves, appear to shed tears [as it were shed tears].' *Udgalita*: so read all the Devanágarí and K.; the root *gal*, 'to drop,' is not given in the dictionaries in conjunction with the preposition *ut*, but as one sense of this root is 'to swallow' [whence *gala*, 'the throat'], *udgalita* may possibly be equivalent to *udgirṇa*, 'ejected from the throat or mouth,' which is the reading of the Bengálí MSS. *Mṛigáh*: all the Devanágarí read *miio* for *mṛigyah*, and in the next line *assúni* for *aśrúṇi*, apparently in violation of the metre. Dr. Boehtlingk has suggested *miá* and *ansú*, the latter is a legitimate acc. pl. from *ansu*, the masculine Prákṛit equivalent of the neuter *áśru*: see Vararuchi, iv., 15. *Parityakta-nartaná*: The dancing of the Indian peacock, especially at the approach of rain, in which it is said to take especial delight, is frequently alluded to in Hindu poetry. Compare Megh., verses 46 and 78; Ritu-sanhára, ii., 6. Bhartṛi-h., i., 43. *Osaria* for *apasṛita*: compare p. 5, l. 9, and Lassen's Instit. Prák., p. 363. Raghu-vańśa, xiv., 69, contains a sentiment precisely parallel to the above, *Nṛityam mayúráh kusumáni vṛikshá darbhán upáttán vijahur hariṇyah*, etc.

[2] 'Father, I will just bid farewell to (my) tendril-sister, the Light of the Grove,' *i.e.*, to the Nava-Máliká, or young jasmine-creeper, mentioned in page 27, line 9, with note 3.

Verse 92. Áryá *or* Gáthá. *See* Verse 2.

— ⏑ ⏑ | ⏑ — ⏑ | ⏑ ⏑ — ‖ ⏑ — ⏑ | — — | ⏑ — ⏑ | — — | —
— ⏑ ⏑ | ⏑ — ⏑ | — — ‖ ⏑ — ⏑ | — — | ⏑ | ⏑ ⏑ — | —

काश्यपः । अवैमि ते तस्यां सोदर्यस्नेहं । इयं तावद् दक्षिणेन[1] ।

शकुन्तला ॥ लताम् उपेत्य ॥ वणजोसिणि । चूदसङ्गदाबि मं पच्चा-

शकुन्तला ॥ लताम् उपेत्य ॥ वनज्योत्स्ने । चूतसङ्गतापि मां प्रत्या-

लिङ्ग दूदोगदाहिं साहाबाहाहिं । अज्जप्पहुदि दूरपरिवत्तिणी दे

लिङ्ग इतोगताभिः शाखाबाहाभिः[2] । अद्य प्रभृति दूरपरिवर्तिनी ते

खु भविस्सं ।

खलु भविष्यामि ।

काश्यपः ।

सङ्कल्पितं प्रथममेव मया तवार्थे
भर्तारम् आत्मसदृशं सुकृतैर् गता त्वं ।
चूतेन संश्रितवती नवमालिकेयम्
अस्याम् अहं त्वयि च सम्प्रति वीतचिन्तः[3] ॥ ९३ ॥

[1] 'I know thy sisterly affection for it. Here it is now to the right.' *Sodarya*, 'of whole blood,' 'born from the same womb' [*udara*]: compare p. 22, l. 4.

[2] 'O Light of the grove, though united with the Mango-tree, embrace me with (thy) arms-of-branches turned in this direction.' *Chúta-sangatá*: see p. 27, note 3. *Itogatábhih*, etc. is the reading of all the Devanágarí MSS. (supported by K.) excepting one, which has *idogadehim sáhá-báhúhim* for *itogataih śákhá-báhubhih*. The feminine noun *báhá* is more appropriately joined with *śákhá*, but *báhu* is admissible: compare p. 25, l. 2. The Bengálí have *śákhámayair báhubhih*, 'with arms consisting of branches.'

[3] 'Thou by (thy) merits hast obtained [hast gone to] a husband suited-to-thyself, just as originally determined upon by me on thy account: this young Máliká (creeper) has united itself with the Mango-tree: now (therefore) I am free from solicitude about it and about thee. Set out on thy journey hence.' *Sankalpitam*, etc.: see p. 48, l. 4; and p. 135, l. 12 with note 2. *Tavárthe = tava krite*: K. *Átma-sadríšam = twat-samam*: K. *Rúpa-kuládiná swa-sadríšam*, 'resembling thyself in beauty, family, etc.:' Ś.: see p. 30,

---

Verse 93. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91.

दूतः पन्थानं प्रतिपद्यस्व ।

शकुन्तला ॥ सखीौ प्रति ॥ हला । एसा दुवेणं वो हत्थे णिक्खेवो ।

शकुन्तला ॥ सखीौ प्रति ॥ हला । एषा द्वयोर् वां हस्ते निक्षेपः[1] ।

सखीौ । अअं जणो कस्स हत्थे समप्पिदो ॥ इति वाष्पं विहरतः ॥

सखीौ । अयं जनः कस्य हस्ते समर्पितः[2] ॥ इति वाष्पं विहरतः[3] ॥

काश्यपः । अनसूये । अलं रुदिला । ननु भवतीभ्यामेव स्थिरीकर्तव्या शकुन्तला[4] ।

॥ सर्वे परिक्रामन्ति ॥

शकुन्तला । ताद । एसा उडजपज्जन्तचारिणी गब्भमन्थरा

शकुन्तला । तात । एषा उटजपर्यन्तचारिणी गर्भमन्थरा

मिअबहू जदा अणघप्पसवा होदु । तदा मे कमि पिअणिवेदइत्तअं

मृगवधूर् यदा अनघप्रसवा भवति । तदा मे कमपि प्रियनिवेदयितारं

विसज्जइस्सह ।

विसर्जयिष्यथ[5] ।

note 2. *Gatá* = *práptá*: K.: see p. 162, note 1 at end. *Sanśritavatí* = *sangatavatí*: K. My own MS. has *sanskritavatí*, and the Colebrooke *sammitavatí*. *Vita-chintah* = *tyakta-varánusandhánah*, 'ceased from searching after a husband:' Ś. *Pratipadyaswa*: see p. 135, note 1.

[1] 'This (creeper) is (committed by me) as a pledge [deposit] into the hand of you two.' *Nikshepa* = *sthápya*: Ś. *Yathá sthápyo rakshyate tatheyam.*

[2] *Ayam janah*, i.e., *asmad-rúpah*: Ś. Ch. 'Into whose hands are *we* committed (by thee)?'

[3] '*Vi-hri* in the sense of 'to shed,' is not noticed by Wilson or Westergaard.

[4] 'Enough of weeping! [see p. 47, note 3] Surely Śakuntalá should be cheered [rendered firm, supported] by you indeed?' *i.e.*, You are the very persons who should rather support and comfort your friend. *Sthirí-kartavyá* = *tapovana-viraha-kheda-rahitá vidheyá*: Ś.

[5] 'When this doe [female deer] grazing in the neighbourhood of the hut, slow by (the weight of) her young, has happily brought forth; then you will send some one to announce [as an announcer of] the agreeable news to me.'

काश्यपः । नेदं विस्मरिष्यामः ।

शकुन्तला ॥ गतिभङ्गं रूपयित्वा । को णुक्खु एसो णिवसणे मे

शकुन्तला ॥ गतिभङ्गं रूपयित्वा ॥ को नु खलु एष निवसने मे

सज्जदि ॥ इति परावर्तते ॥

सज्जति ॥ इति परावर्तते ॥

काश्यपः । वत्से ।

यस्य त्वया व्रणविरोपणमिङ्गुदीनां
तैलं न्यषिच्यत मुखे कुशसूचिविद्धे ।
श्यामाकमुष्टिपरिवर्धितको जहाति
सो ऽयं न पुत्रकृतकः पदवीं मृगस्ते[1] ॥ ९४ ॥

शकुन्तला । वच्छ । किं सहवासपरिच्चाइणिं मं अणुसरसि ।

शकुन्तला । वत्स । किं सहवासपरित्यागिनीं माम् अनुसरसि ।

Anagha-prasavá = *vyasana-rahita-prasútih*, 'bringing forth without any mishap:' K. *Priya*, i.e., *priya-vártá*: Ś.

[1] 'That same fawn, thy adopted child, tenderly reared with handfuls of Śyámáka-grains, on whose mouth, when pricked by the sharp-points of the kuśa-grass, sore-healing oil of Ingudí-plants was sprinkled by thee, will not forsake thy footsteps [path].' *Vraṇa-viropaṇa* = *kshata-praroháka*: Ś. lit., 'That which causes a scar to cicatrize.' See *ropaṇa*: Wilson. *Ingudínám*: see p. 17, note 2. *Kúśa-súchi*: see p. 57, note 2. *Parivardhitaka* = *anukampayá vardhitah*, 'compassionately reared:' K. = *atiśayena poshitah*, 'excessively nourished:' Ś. Ch. The affix *ka* sometimes gives the sense of compassionating [*anukampáyám*]. So *putrakah* = *anukampitah putrah* according to Páṇini, v., 3, 76. The preposition *pari* may give the sense of *atiśayena* noticed by the other scholiasts. *Śyámáka* = *vríhi-víśesha*, 'a kind of rice:' Ś. It is rather the grain of a kind of Panic grass, [Panicum frumentaceum or colonum] eaten by the Hindús. *Mushti*, 'a handful,' is the first measure of capacity, equivalent to $\frac{1}{8}$th of a *kunji*, $\frac{1}{12}$th of a *kudava*, $\frac{1}{48}$th of a *prastha*. *Putra-kritaka* = *kritrima-putra*, 'a fac-

Verse 94. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93.

अचिरप्पसूदाए जणणीए विणा विवड्ढिदो एव्व। दाणिम्पि मए वि-
अचिरप्रसूतया जनन्या विना विवर्धित एव[1]। इदानीमपि मया वि-
रहिदं तुमं तादो चिन्तइस्सदि। णिवत्तेहि दाव॥ इति रुदन्ती
रहितं त्वां तातश् चिन्तयिष्यति। निवर्तस्व तावत्॥ इति रुदन्ती
प्रस्थिता॥

प्रस्थिता॥

काश्यपः।

उत्पक्ष्मणोर् नयनयोर् उपरुद्धवृत्तिं
वाष्पं कुरु स्थिरतया विरतानुबन्धं।
अस्मिन् अलक्षितनतोन्नतभूमिभागे
मार्गे पदानि खलु ते विषमीभवन्ति[2]॥ ९५॥

titious or adopted son:' Ś. Ch. Kaṭavema explains this compound by referring to Pánini, ii., 1, 59, so that *putra-krita*, 'made into a son' [i.e., *aputra*, 'not really a son'] is like *śreṇi-krita*, 'made into a line,' and *púga-krita*, 'made into a heap.'

[1] 'Why dost thou follow me, an abandoner of (my) companions? Thou indeed wast reared (by me) without (thy) mother [when deprived of thy mother] shortly after she had brought thee forth.' *Saha-vása*, lit., 'one who lives with another.' The Bengálí have *achira-prasútoparatayá* = *prasavávya-vahita-kála-mritayá*, 'that died directly after bringing thee forth.'

[2] 'By-a-vigorous-effort [by firmness] make the tears cease to hang [cling] in (thy) upturned-eyelashed eyes, obstructing (their) free-action [impeding our business]. In this path (of life) in which the undulations of ground [the depressed and elevated portions of ground] are not discernible, thy footsteps must certainly be uneven.' *Utpakshmanor*: see page 131, note 1 in middle. *Uparuddha-vrittim* = *pratiruddha-vyápáram*, 'impeding the functions or proper action of the organs of vision:' Ch. *Uparuddhá antaritá vrittir vyápáro yena*: K. In p. 157, l. 15, *vritti* is applied to the course of a tear; but if so translated here, the other epithet, *viratánubandham*, would be

---

Verse 95. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94.

शार्ङ्गरवः । भगवन् । ओदकान्तात् स्निग्धो जनो ऽनुगन्तव्य इति श्रूयते । तद् इदं सरस्तीरम् । अत्र सन्दिश्य प्रतिगन्तुम् अर्हसि[1] ।

काश्यपः । तेन हीमां क्षीरवृक्षच्छायाम्[2] आश्रयामः ।

॥ सर्वे परिक्रम्य स्थिताः ॥

काश्यपः ॥ आत्मगतं ॥ किं नु खलु तत्रभवतो दुष्यन्तस्य युक्तरूपम् अस्माभिः सन्देष्टव्यं[3] ॥ इति चिन्तयति ॥

शकुन्तला ॥ जनान्तिकं ॥ हला । पेक्ख । णलिणीपत्तन्तरिदं पिअ-

शकुन्तला ॥ जनान्तिकं ॥ हला । प्रेक्षस्व । नलिनीपत्रान्तरितं प्रिय-

superfluous. It is not necessary, however, to connect it with *nayanayor*, as the passage might be rendered 'make the tears that impede our business cease to cling in (thy) upturned-eyelashed-eyes.' *Váshpa* is the hot moisture that precedes the formation of tears:' see p. 157, note 3. It does not seem to be used in the plural. Cf. *munchato váshpam ushṇam*: Megh., verse 12. *Viratánubandha*: my own MS. has *vihatánubandha: Anubandha*, lit., 'binding after,' 'following after;' hence 'cleaving,' 'adhering.' The Bengálí MSS. have *śithilánubandham* = *sántárambham* [sic?]: Ś. *Visha-mibhavanti* = *skhalitáni syuh*, 'are liable to trip or stumble:' Ś. and Ch. Compare page 139, line 4.

[1] '"A friend is [friends are] to be escorted as far as the water's brink:" such is the sacred precept. This, then, is the margin of a lake. Here having given (us) directions, be pleased to return.' *Odakántát* = *á* + *uda-kántát* = *ájalántát*: see page 155, note 4 at end. *Odakántád* is found in all the Devanágarí: my own has *odakántam*. *Snigdha-janah* may be either 'a friend,' or 'friends:' Compare p. 128, note 1. *Śrúyate*, lit., 'it is heard,' *i.e.*, it is enjoined in *śruti*, 'scripture,' 'holy writ.'

[2] *Kshíra-vriksha*, lit., 'milk-tree,' a kind of fig-tree, not the Vaṭa or Banyan-tree [Ficus Indica], nor the Pippala [Ficus religiosa], but the glomerous fig-tree [Ficus glomerata], which yields a resinous milky juice from its bark [see page 155, note 4 in middle] and is large enough to afford abundant shade.

[3] 'What message is to be sent by us (that will be) most appropriate for his majesty Dushyanta?' *Yukta-rúpam*: *Cf.* page 88, note 3; and page 15, line 1.

महचरं अपेक्खन्ती आदुरा चक्कवाई आरडदि। दुक्करं अहं करे-
महचरम् अपश्यन्ती आतुरा चक्रवाकी आरटति। दुष्करम् अहं करो-
मित्ति।
मीति[1]।

अनसूया। सहि। मा एवं मन्तेहि
अनसूया। सखि। मा एवं मन्त्रयस्व।

एसावि पिएण विणा गमेदु रअणिं विसाअदीहअरं।
एषापि प्रियेण विना गमयति रजनीं विषादद्दीर्घतरां।

गरुअम्पि विरहदुक्खं आसाबन्धो महावेदि ॥ ९६ ॥
गुर्वपि विरहदुःखम् आशाबन्धः साहयति[2] ॥ ९६ ॥

[1] 'Friend, see! the poor female-Chakraváka not perceiving her dear mate hid by the lotus-leaves, calls to (him) thus: "Hard (is the lot) I suffer:" ' See page 129, note 1, and compare in Vikram., Act IV., *Sarasi nalini-patrenápi twam ávrita-vigrahám nanu sahacharim dúre matwá viraushi samutsukah,* 'Thou indeed [*i.e.*, the male chakraváka] art sorrowfully crying to thy mate thinking her to be far away, although her body is only concealed from thee by a lotus-leaf.' A few lines before this passage, the cry is compared to the sound *ka ka.* Whether this may have anything to do with the somewhat harsh phrase *dukkaram karemi,* here employed as the cry of the bird, need not be discussed. All the Devanágarí concur in this reading. Kátavema, however, has *dushkaram khalu aham tarkayámi.* The root *kri* sometimes has the sense of *tark,* 'think,' 'imagine' [*Cf.* page 41, note 1]. indeed, there are few senses which this root 'of all work' may not have, when conjoined with nouns; and *dushkaram kri* is not more harsh than *śokam kri,* 'to make or suffer sorrow.' Śankara has *dushkaram ayam chakravákah karoti.* Instead of *pia* three of the MSS. have *bi* for *api.* 'This verse indicates that Śakuntalá foresees she is about to experience similar sorrow, in having to endure separation from Dushyanta in consequence of the curse' [*śápa-tirohita-Dushyantam alapsyamáná*]: K.

[2] 'Speak not so. Even she [the female chakraváka], without her

Verse 96. Áryá *or* Gáthá. *See* Verse 2.

— — | ⏑ ⏑ — | ⏑ ⏑ — ‖ ⏑ — ⏑ | ⏑ ⏑ — | ⏑ — ⏑ | — ⏑ ⏑ | —
⏑ ⏑ — | ⏑ ⏑ ⏑ ⏑ | — — ‖ — — | — — | ⏑ | — — | ⏑

काश्यपः । शार्ङ्गरव । त्वया मद्वचनात् स राजा शकुन्तलां पुरस्कृत्य[1] वक्तव्यः ।

शार्ङ्गरवः । आज्ञापयतु भवान् ।

काश्यपः ।

अस्मान् साधु विचिन्त्य संयमधनान् उच्चैःकुलं चात्मनस्
त्वय्यस्याः कथमप्यबान्धवकृतां स्नेहप्रवृत्तिं च तां ।
सामान्यप्रतिपत्तिपूर्वकम् इयं दारेषु दृश्या त्वया
भाग्यायत्तम् अतःपरं न खलु तद् वाच्यं वधूबन्धुभिः[2] ॥ ९७ ॥

beloved, passes away the night made too long by sorrow. Expectation (of meeting again) makes the pain of separation, however severe, supportable.' *Gamayati*, lit., 'causes to go,' *i.e.*, brings to an end. The Prákrit *visáa* may stand either for *visháda*, 'sorrow,' 'melancholy,' or for *víśaya*, 'sleeping and watching alternately.' Śankara explains the phrase by *visúraṇá-dírghám, kheda-dírghám, duhkha-dustarám. Áśá-bandha*, 'hope,' i.e., *prátar mám sangamayishyati*, 'in the morning he will be united to me.' Śankara observes that this verse afford an example of the *Áswása alankára*. Kátavema refers to a parallel passage in the Megha-duta, verse 12, *Áśá-bandhah kusuma-sadṛíśah* [sic] *práyaśo hyanganánám sadyah-páti praṇayi hṛidayam viprayoge ruṇaddhi.*

[1] 'Having placed in front,' *i.e.*, 'having introduced,' 'having presented.'

[2] 'Having well considered us as rich in devotion, and the exalted family of thyself, and that (free) flow of affection of this (maiden) towards thee [*or* the spontaneous flow of affection springing up in you for her] not in any manner brought about by relatives; she is to be regarded by thee, as (one) amongst (thy) wives, after raising her to an equality of rank [*or* with equal respect]. Beyond this is dependent on destiny, nor indeed ought that to be called in question by a wife's relations.' *Sanyama-dhanán*, 'This implies that they were worthy of respect:' K. *Uchchaih-kulam*, etc. 'This implies that he would act with justice:' K.: see page 14, note 2. *Kathamapi* = *durgraheṇa*: Ś. and Ch. *Cf.* page 131, line 7. *Abándhava-kritám*: see page 127, note 4. *Sneha-pravṛittim* = *prema-cheshṭám*: Ch.

Verse 97. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 40, 63, 79, 85, 86, 89.

शार्ङ्गरवः । गृहीतः सन्देशः ।

काश्यपः । वत्से । त्वम् इदानीम् अनुशासनीयासि । वनौकसो ऽपि मन्तो लौकिकज्ञा[1] वयं ।

शार्ङ्गरवः । न खलु धीमतां कश्चिद् अविषयो नाम[2] ।

काश्यपः । सा त्वम् इतः पतिकुलं प्राप्य

शुश्रूषस्व गुरून् कुरु प्रियसखीवृत्तिं सपत्नीजने
भर्तुर् विप्रकृतापि रोषणतया मास्म प्रतीपं गमः ।
भूयिष्ठं भव दक्षिणा परिजने भाग्येष्वनुत्सेकिनी
यान्त्येवं गृहिणीपदं युवतयो वामाः कुलस्याधयः[3] ॥९८॥

कथं वा गौतमी मन्यते ।

Sámánya-pratipatti-púrvakam = sádháraṇa-gaurava-purahsaram, 'preceded by equal respect.' *Yádṛíšena gauraveṇa aparā vadhúr álokyate tádṛíšeṇa iyam,* etc.: Ś. *Pratipatti* is either 'the act of preferring to rank,' or 'the respect paid to rank.' *Púrva* or *púrvaka* at the end of a compound often simply denotes the manner in which anything is done, translateable by 'with' or 'after.' Compare page 117, note 1. *Dáreshu*: *dára-śabda pun-lingah kalatra-váchako nitya-bahu-vachanántah,* 'the word *dára,* meaning a wife, is of the masculine gender, and always has a plural termination:' Ś. *Dáráh,* therefore may be either wives or wife. *Atahparam,* etc., 'Here he tells the reason why he does not demand higher rank or greater honour for Śakuntalá:' Ś. In the first line, my own MS. read *asmán sádhu samíkshya sanyama-parán.* All marriages in the East are arranged by the relatives of the parties.

[1] 'Acquainted with worldly affairs,' 'know the ways of the world' [= *loka-vyavahára-jnáh*: Ś.]

[2] 'There is no subject out of the reach [*agocharah*: Ś.] of the intelligent.' [Wise men are conversant with all subjects.]

[3] 'Pay respectful attention to (thy) superiors. Act the part of a dear friend towards (thy) fellow-wives [rival wives]. Even though wronged [treated harshly] by thy husband, do not out of anger show [go to] a refractory-spirit. Be ever courteous towards (thy) attendants; not puffed up [arrogant]

Verse 98. Śárdúla-vikríḍiṭa (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97.

गौतमी । एत्तिओ वहूजणस्स उवदेसो । जादे । एदंक्खु सव्वं

गौतमी । एतावान् वधूजनस्य उपदेशः । जाते । एतत् खलु सर्व्वम्

ओधारेहि ।

अवधारय[1] ।

काश्यपः । वत्से । परिष्वजस्व मां सखीजनं च ।

शकुन्तला । ताद । इदो एव्व किं पिअंवदामिस्साओ सहीओ

शकुन्तला । तात । इत एव किं प्रियंवदामिश्रां[2]: सख्यो

णिवत्तिस्सन्ति ।

निवर्तिष्यन्ते ।

काश्यपः । वत्से । इमे अपि प्रदेये[3] । न युक्तम् अनयोस् तत्र गन्तुं ।

त्वया सह गौतमी यास्यति ।

in prosperity—in this manner, young-women attain the station [title] of housewife [matron]. Those of an opposite character are house-banes [banes of the family].' The Sáhitya-darpaṇa adduces this as an example of the figure Upadishṭam, which is defined as *manohári vákyam śástranusáratah* [p. 185]. Śankara quotes the following aphorism: *Parisangṛihya śástrártham yad vákyam abhidhíyate vidwan monoharam jneyam upadishṭam tad eva tu. Gurún* = *swaśurádín*, 'father-in-law,' etc.: Ch. A Guru is not only a father or a father-in-law, but also a preceptor, and in fact any male relation entitled to *gaurava*, 'respect.' *Śuśrúshaswa* = *árádhaya*. *Vṛittim*: some of the Bengálí and the Sáhit.-darp., supported by Ś., read *vṛittam* = *charitram*, 'action,' 'deed,' 'behaviour,' 'demeanour.' *Viprakṛita* = *píḍitá*: Ch. = *kṛita-vipriyá*, 'offended:' Ś. *Pratípam* = *prátikúlyam*. *Bhuyishṭam* = *atiśayena*. *Dakshiṇá* = *sa-sneha*. *Bhágyeshu*: the Bengálí and Ś. have *bhogeshu* = *sukheshu*, 'in enjoyments,' 'in pleasures,' in which case *anutsekiní* will mean 'not given to excess.' The latter word is literally 'spouting up' like a fountain. Compare *anutseko lakshmyám*: Bhart.-h., ii., 54. *Padam* = *śabdam*, 'a title:' Ś. = *vyasáyam* or *pratishṭám*: Ch. *Vámáh* = *tad-viparíta-káriṇyah*: Ś. = *tad-viruddháh*: Ch.

[1] 'Lay to heart,' 'treasure up in thy heart,' 'ponder well.'

[2] See page 152, note 1. My own MS. and two others insert *kim*.

[3] 'Are to be given away in marrage.' Compare page 47, line 7,

शकुन्तला ॥ पितरम् आश्लिष्य ॥ कहं दाणिं तादस्स अङ्कादो

शकुन्तला ॥ पितरम् आश्लिष्य ॥ कथम् इदानीं तातस्य अङ्कात्

परिभट्ठा मलअतरुम्मूलिआ चन्दणलदा विअ देसन्तरे जीविअं

परिभ्रष्टा मलयतटोन्मूलिता चन्दनलता इव देशान्तरे जीवितं

धारइस्सं ।

धारयिष्यामि[1] ।

काश्यपः । वत्से । किम् एवम् कातरासि ।

अभिजनवतो भर्तुः श्लाघ्ये स्थिता गृहिणीपदे
विभवगुरुभिः कृत्यैस् तस्य प्रतिक्षणम् आकुला ।
तनयम् अचिरात् प्राचीवार्कं प्रसूय च पावनं
मम विरहजां न त्वं वत्से शुचं गणयिष्यसि[2] ॥ ९९ ॥

note 4. *Ime api*: Dual terminations do not coalesce with following vowels: Lagh.-kaum., No. 58; Pánini, I., i. ii.

[1] 'How now, removed from my foster-father's side, like a tendril of the sandal-tree uprooted from the slopes of Malaya, shall I support life in a strange place?' Chandana [*σανταλον*], the Sirium myrtifolium, 'a large kind of myrtle with pointed leaves,' the wood of which affords many highly esteemed perfumes, unguents, etc., and is celebrated for its delicious scent. It is found chiefly on the slopes [*taṭa, upatyaká*: Ragh., iv., 46, 48] of the Malaya mountains, which are thence called *chandanáchala*, the tree being sometimes called *Malaya-ja*, 'Malaya-born.' Frequent allusion is made to this tree being infested by snakes: see Ragh., iv., 48; Hitop., line 1582. *Tara*, of which the Sanskrit equivalent is probably *taṭa*, is the reading of all the Devanágarí MSS. It is synonymous with *utsanga*, 'the slope of a hill,' so that *Malayasya utsangát* exactly answers to *tátasya-ankát* [*anka* = *utsanga*: Amara-kosha, iv., 1, 4.] *D* and *r* are certainly interchangeable in Sanskrit and Prákrit, and the substitution of *d* for *ṭ* is usual. *L*, however, is the more common substitute, and, I confess that my first idea was that *Malaya-tara* was for *Mayala-tala* = *Malayasya upatyaká*: Ragh., iv., 46.

[2] 'Stationed in the honourable post of wife to a nobly-born husband; (and)

Verse 99. Hariṇí (variety of Atyashti). *See* Verse 66.

॥ शकुन्तला पितुः पादयोः पतति ॥

काश्यपः । यद् इच्छामि ते । तद् अस्तु ।

शकुन्तला ॥ सख्यावुपेत्य ॥ हला । दुवेवि मं समं एव्व परि-

शकुन्तला ॥ सख्यावुपेत्य ॥ हला । द्वे अपि मां समम् एव परि-

स्सजह ।

ष्वजेथां ।

सख्यौ ॥ तथा कृत्वा ॥ सहि । जद् णाम सो राआ पच्चहिज्ञाण-

सख्यौ ॥ तथा कृत्वा ॥ सखि । यदि नाम स राजा प्रत्यभिज्ञान-

मन्थरो भवे तदो मे दूमं अत्तणामहेअङ्किअं अङ्गुलीअअं

मन्थरो भवेत् ततो अस्मै इदम् आत्मनामधेयाङ्कितम् अङ्गुलीयकं[1]

दंसेहि ।

दर्शय ।

शकुन्तला । दूमिणा सन्देहेण वो आकम्पिदम्हि ।

शकुन्तला । अनेन सन्देहेन वाम् आकम्पिताऽस्मि ।

सख्यौ । मा भाआहि । अदिसिणेहो पावसङ्की ।

सख्यौ । मा बिभीहि । अतिस्नेहः[2] पापशङ्की ।

incessantly [every moment] distracted with his affairs important from his dignity; having very shortly given birth to a pure son, like as the Eastern-quarter (gives birth to) the Sun, thou wilt not take account, O daughter, of the sorrow produced by separation from me.') *Abhijanavato* = *kulînasya*: see p. 14, note 2. *Ákulá* = *vyagrá*, 'perplexed,' 'intently occupied:' Ś. = *sasambhramá*, 'bewildered:' K. *Achirát* = *gamanávyavahita-samaye*, 'immediately on thy arrival.' *Prách iva*, etc. = *yathá púrva-dik pavitra-janakam súryam*: Ś.

[1] See page 52, notes 1 and 2; page 140, line 12, note 2.

[2] 'Excessive affection is apt to suspect evil.' *Ati-snehah*, so reads the Taylor MS. and my own, supported by Kátavema. Śankara observes, *tathá choktam kiráte. Prema pásyat bhayáni apade 'pi*, and so it is said in the Kirátárjuníya, 'Affection sees causes of alarm [*or* dangers], although without foundation.'

शार्ङ्गरवः । युगान्तरम्[1] आरूढः सविता । त्वरताम् अत्रभवती ।

शकुन्तला ॥ आश्रमाभिमुखी स्थित्वा ॥ ताद । कदा णु भूओ

शकुन्तला ॥ आश्रमाभिमुखी स्थित्वा ॥ तात । कदा नु भूयस्

तवोवणं पेक्खिस्सं ।

तपोवनं प्रेक्षिष्ये ।

काश्यपः । श्रूयतां ।

भूत्वा चिराय चतुरन्तमहीसपत्नी
दौष्यन्तिम् अप्रतिरथं तनयं निवेश्य ।
भर्त्रा तदर्पितकुटुम्बभरेण सार्द्धं
शान्ते करिष्यसि पदं पुनर् आश्रमे ऽस्मिन्[2] ॥ १०० ॥

[1] 'The sun has ascended to another division (of the sky).' The Mackenzie MS. has *yugántam adhirúḍhah*; the Calcutta edition *dúram adhirúḍhah*; Chézy *gagaṇántaram adhirúḍhah*. According to Chandra-śekhara, *yuga* is by some considered equivalent to *prahara*, 'a division of the day, comprising one-eighth of the sun's diurnal revolution, or three hours;' by others, to *hasta-chatushṭayam*, 'a space of four cubits.' Dr. Boehtlingk considers *yugántara* to be the second half of the arc described by the sun in the heavens, and translates, 'The Sun has already entered the afternoon-quarter of the heavens.'

[2] 'Having become for a long time the fellow-wife of the Earth bounded by the four cardinal-points, having settled-in-marriage thy matchless-warrior son Daushyanti; in-company-with thy husband, who shall have (first) transferred the cares of government [the burthen of family-cares] to him, thou shalt again set foot in this tranquil hermitage.' *Chatur-anta-mahí* seem to be equivalent to *chatur-dig-anta-mahí*, i.e., 'the earth as far as the four quarters,' 'the entire earth.' The Bengálí have a parallel phrase *sa-dig-anta-mahí*. Kátavema explains it by *chatwárah antáh yasyáh sá*. Compare p. 124, l. 7. *Daushyanti* is a regular, though not very common form of patronymic, derived from Dushyanta, as Dákshi, 'a descendant of Daksha,' from Daksha; Aindri from Indra, etc. See Laghu-kaum., No. 1072. *Apra-*

Verse 100. Vasanta-tilaká (variety of Sakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95.

गौतमी । जादे । परिहीअदि गमणवेला । णिवत्तेहि पिदरं ।

गौतमी । जाते । परिहीयते गमनवेला । निवर्तय पितरं ।

अहवा । चिरेणवि पुणो पुणो एसा एव्वं मन्तइस्सदि । णिवत्तदु भवं ।

अथवा । चिरेणापि पुनः पुनर् एषा एवं मन्त्रयिष्यते । निवर्ततां भवान्[1] ।

काश्यपः । वत्से । उपरुध्यते तपोनुष्ठानं[2]

शकुन्तला ॥ भूयः पितरम् आश्लिष्य ॥ तवच्चरणपीडिदं तादस-

शकुन्तला ॥ भूयः पितरम् आश्लिष्य ॥ तपश्चरणपीडितं तातश-

रीरं । ता मा अदिमेत्तं मम किदे उक्कण्ठ ।

रीरं । तन् मा अतिमात्रं मम कृते उत्कण्ठिष्ठाः[3] ।

काश्यपः ॥ सनिःश्वासं ॥

tiratham = *asat-paripanthinam*, 'having no antagonist' = *apratirathikam*: K., *ratha* being put for *rathika* or *rathin*, 'a warrior who fights from a chariot.' *Nivésya* = *viváhya*, 'having caused to marry:' K. *Nivis* has this sense in Mahábh., i. 7138. *Tad* refers to *Daushyanti*. *Arpita*, etc. Compare in Vikram., Act 5. *Aham api súnau vinyasya rájyam*. Also Manu, vi., 2, 3, 'When the Father of a family perceives his own wrinkles and grey hair, committing the care of his wife to his sons, or accompanied by her, let him repair to the woods,' *i.e.*, Let him enter upon the third quarter of his life, that of a hermit: see p. 157, note 3 at end. *Śánte*: compare p. 20, l. 4. *Padam*: compare page 145, note 3 at end.

[1] 'Allow the Father to return; or rather, (since) even for a long time she will go on talking again and again in this manner; let your reverence return,' *i.e.*, Return at once yourself, without asking her permission. To depart without asking leave, is contrary to all Hindú ideas of politeness. *Athavá*: see p. 30, note 1.

[2] 'The prosecution of (my) devotions is interrupted (by this detention.)' Compare in Vikram., Act 5, *Uparudhyate me áśrama-vása-dharmah*.

[3] 'Therefore do not beyond measure sorrow on my account.' *Ukkantha* for Sanskrit *utkantha* or *utkanthaswa* is the reading of my own MS. *Má ukkanthidum* seems questionable. Kátavema has *Bhúyo 'pi tapás-charana-piditam tátasya śariram atimátram mama krite utkanthitam bhavishyati*.

ग्रमम् एष्यति मम शोकः कथं नु वत्से त्वया चरितपूर्वं ।
उटजद्वारविरूढं नीवारबलिं विलोकयतः ॥ १०१ ॥

[1] 'How, my child, will the grief of me, looking at the oblation of rice-grains formerly offered by thee, germinating at the door of the cottage, ever be assuaged [ever go to assuagement]?' *Charita*, so reads the Colebrooke MS.; the others have *rachita-púrvam* = *purá-vihitam*: Ś. *Charita* is supported by *charu*, 'an oblation of rice.' The *bali*, or *gṛiha-bali* is a particular kind of offering, identical with the *bhúta-yajna*, i.e., a sacrifice for all creatures, but especially in honour of those demigods and spiritual beings called *gṛiha-devatáh*, 'household deities,' which are supposed to hover round and protect households [Manu, iii., 80], or to whom some particular part of the house is sacred. This offering was made by throwing up into the air [Manu, iii., 90] in some part of the house generally at the door [Manu, iii., 88] the remains of the morning and evening meal of rice or grain; uttering at the same time a *mantra* or prayer to some of the inferior deities, according to the place in which it was made [Manu, iii, 87, etc.], whether to Indra with his followers the Maruts, or to Kuvera with his followers the Guhhyakas, Kinnaras, Yakshas, etc., or to the spirits of trees, waters, etc. [Manu, iii., 88, 89]. According to Colebrooke it might be presented with the following Paurániḳ prayer, 'May gods, men, cattle, birds, demigods, benevolent genii, serpents, demons, departed spirits, blood-thirsty savages, trees, and all who desire food given by me—may reptiles, insects, flies, and all hungry beings or spirits concerned in this rite, obtain contentment from this food left them by me!' It was sometimes offered by the women of the house, who might assist in any sacrifice, provided they abstained from repeating the *mantras* [Manu, iii., 121], and as the offering was intended for all creatures, even the animals were supposed to have their share in it. [Manu, iii., 92] In point of fact the crows, dogs, insects, etc. in the neighbourhood of the house were the real consumers of it [whence *bali-pushṭa*, *bali-bhuj*, *gṛiha-bali-bhuj*, as names of a crow, crane, sparrow, etc.: compare Hitop., l. 1076] and such of the grains as escaped being devoured by them would be likely to germinate about the threshold. This *bali* formed one of the five great sacrifices or religious rites, sometimes called sacraments,

---

Verse 101. Áryá *or* Gáthá. (*See* Verse 2.)

⏑ ⏑ — | ⏑ ⏑ ⏑ ⏑ | — — ‖ ⏑ — ⏑ | — — | ⏑ — ⏑ | ⏑ ⏑ — | —
⏑ ⏑ — | — ⏑ ⏑ | — — ‖ — — | ⏑ ⏑ — | ⏑ | — ⏑ ⏑ | —

गच्छ । शिवास्[1] ते पन्थानः सन्तु ।

॥ निष्क्रान्ता शकुन्तला सहयायिनश्च ॥

सख्यौ ॥ शकुन्तलां विलोक्य ॥ हद्धी हद्धी । अन्तर्हिता[2]

सख्यौ ॥ शकुन्तलां विलोक्य ॥ हा धिक्[3] हा धिक्[3]। अन्तर्हिता

सउन्दला वणराईए ।

शकुन्तला वनराज्या ।

काश्यपः ॥ सनिःश्वासं ॥ अनसूये । गतवती वां सहधर्मचारिणी ।

निगृह्य शोकम्[3] अनुगच्छतं मां प्रस्थितं ।

which the householder who maintained a perpetual fire [see p. 148, note 3] and devoted himself to the priesthood had daily to perform [Manu, iii., 67, iv., 21]: viz.—1. Brahma-yajna, in honour of the Ṛishis, the authors of the Vedas, and therefore performed by the study of the Vedas and holy writ in general [Manu, iv., 147]. 2. Deva-yajna, in honour of the superior gods, performed by oblations to Fire himself, or through Fire to the other gods [see p. 148, note 3, and Manu, iii., 84, 85]. 3. Pitṛi-yajna, in honour of the progenitors of mankind [Manu, iii., 194], and especially deceased ancestors, performed by pouring out water with *tila*, etc. [Manu, iii., 202]. The solemn celebration of this offering at stated periods was called Śráddha: see p. 112, note 1. 4. Manushya-yajna or Ṇri-yajna, in honour of men, performed by offering water, food, a seat, etc., to a guest: see p. 35, note 2; and Manu, iii., 99, etc. 5. Bhúta-yajna, or Bali, in honour of all creatures of every description, but particularly of those not provided for by the other four sacrifices. It might have reference, however, to the deities and beings honoured in the other sacraments. That it had especial reference to the *Gṛiha-devatáh* is indicated in Manu, iii., 117, with commentary, and in the Mrichchhakaṭi, where Chárudatta, after fulfilling the Deva-kárya, or second of the above rites [compare p. 140, l. 16] is described as offering the *bali* to the household gods around the threshold. His speech as he offers it, corresponds remarkably with that of Káśyapa, *Yásám baliḥ sapadi mad-gṛiha-dehalínám, hansaiścha sárasa-ganaiścha vilupta-púrvah, tásweva samprati virúḍha-triṇánkurásu, vijánjalih patati kiṭa-mukhávalidhah.*

[1] See page 163, note 1 at end.

[2] So read all the Devanágarí for *antarihidá*: Cf. page 140, l. 7.

उभे। ताद। मउन्दलाविरहिदं सुण्णं विअ तवोवणं कहं पविसामो।

उभे। तात। शकुन्तलाविरहितं शून्यमिव तपोवनं कथं प्रविशावः।

काश्यपः। स्नेहप्रवृत्तिर् एवंदर्शिनी[1] ॥ सविमर्शं परिक्रम्य ॥ हन्त[2] भोः। शकुन्तलां पतिकुलं विसृज्य लब्धम् इदानीं स्वास्थ्यं[3]। कुतः।

अर्थो हि कन्या परकीय एव
ताम् अद्य सम्प्रेष्य परिग्रहीतुः।
जातो ममायं विशदः प्रकामं
प्रत्यर्पितन्यास इवान्तरात्मा[4] ॥ १०२ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ चतुर्थो ऽङ्कः ॥

[1] 'The course of affection views it thus.' The Bengálí have *sneha-vṛittir*, and one [E. I. H. 1050] *evam śansini* for *evam darśini*. *Yasmin vishaye sneho bhavati tad-asánnidhyát etádṛiśa eva kramo bhavati*: Ś.

[2] *Hanta*: here an exclamation of joy [*harshe*: Ś.]

[3] 'My natural serenity of mind,' 'my natural good spirits.' A load of anxiety is taken off my mind.

[4] 'Verily a girl is another's property. Having to-day sent her to her husband, this my conscience has became quite clear, as if (after) restoring a deposit.' *Kanyá-rúpo 'rthah*, etc., 'the property consisting of a girl belongs to another: Ś. Ch. *Parigrahituh* = *pariṇetuh*. Hence *parigraha*, 'a wife:' see p. 124, l. 6. The ceremonies of marriage are described by Colebrooke in the Asiatic Researches, vol. vii., p. 288-311, thus:—The bridegroom goes in procession to the house of the bride's father. The bride is given to him by her father, and their hands, on which turmeric has been previously rubbed, are bound together with kuśa-grass. The bridegroom next makes oblations to the sacred household fire, and the bridegroom drops rice into it. The bridegroom solemnly takes her hand in marriage [whence he is called *páṇi-grahitá*, and marriage *páṇi-grahaṇa*], and leads her round the sacred fire [whence he is called *pariṇetá*]. The bride steps seven times,

---

Verse 102. Indravajrá (variety of Trishṭubh) containing eleven syllables to the half-line, each half-line being alike.

– – ⏑ – – ⏑ ⏑ – ⏑ – – ॥

॥ अथ पञ्चमो ऽङ्कः ॥

॥ ततः प्रविश[1]त्यासनस्थो राजा विदूषकश्च ॥

विदूषकः ॥ कर्णं दत्त्वा ॥ भो भो वअस्स । सङ्गीदसालन्तरे अव-
विदूषकः ॥ कर्णं दत्त्वा ॥ भो भो वयस्य । सङ्गीतशालान्तरे अव-
धाणं देहि । कलविसुद्धाए गीदीए सरसञ्जोओ सुणीअदि । जाणे ।
धानं देहि । कलविशुद्धायां गीत्यां स्वरसंयोगः श्रूय[2]ते । जाने ।
तत्तहोदी हंसवदिआ वण्णपरिअअं करेदित्ति ।
तत्रभवती हंसपदिका वर्णपरिचयं करोतीति[3] ।
राजा । तूष्णीं भव । यावद् आकर्णयामि ।

and the marriage is then irrevocable. *Viśadah* = *prasannah*, 'serene,' tranquil:' K. = *sustha*: Ś. Compare *manasah prasádah*: Vikram., Act 5. *Prakámam* = *atyartham*: see p. 109, note 1. The Bengálí reading of the last two lines is *játo 'smi samyag viśadántarátmá, chirasya nikshepam ivárpayitwá.*

[1] In the Bengálí MSS. the speech of the Chamberlain commences the Act.

[2] 'Turn (thy) attention to the interior of the music-hall. In a soft and clear song harmonious sounds are heard [the union of notes is heard].' *Íśwaráṇám yatra nṛityádikam bhavati sá sangíta-śálá*, 'A music-saloon is a place where dancing, etc., is performed before princes:' Ś. *Avadhánam*: Káṭavema has *avadháraṇam*. *Gítyám* = *dhruváyám*: K. The Prákṛit *gídie* may stand for the instrumental, genitive, or locative cases. *Swara-sanyoga*: Káṭavema has *swara-yoga*. Both expressions occur in the Mṛichchhakaṭi [p. 33, l. 2; p. 94, l. 1; p. 222, l. 5; p. 339, l. 9], and in the Málavikágnimitra [p. 67, l. 6 with note].

[3] 'Is practising singing,' *lit.*, 'Is making acquaintance with the varṇas.' *Parichaya* = *abhyása*: Ch. *Varṇa*, 'the order or arrangement of a song.' It may also mean 'a musical mode.' These modes are numerous, personified

॥ आकाशे गीयते ॥

अहिणवमञ्जलोलुवो तुमं
अभिनवमधुलोलुपस् त्वं
तह परिचुम्बिअ चूअमञ्जरिं ।
तथा परिचुम्ब्य चूतमञ्जरीं ।
कमलवसदमेत्तणिव्वुदो
कमलवसतिमात्रनिर्वृतो
मञ्जर विम्हरिदोसि णं कहं ॥ १०२ ॥
मधुकर विस्मृतो ऽसि एनां कथं[1] ॥ १०३ ॥

either as male [Rága,] or female [Ráginí.] According to Ś. and Ch., the *varṇas* intended here are of four kinds, the first two corresponding with the division of the *bhávas*, or 'affections.' *Gítishu chatwára varṇá bhavanti yad áha Bharatah; Sthávi tathaiva Sanchári tathá Rohávarohinau. Varnás chatwára evaite kathitás sarva-gítishu.*

[1] 'O Bee, how (can it be) that thou, eagerly-longing for fresh honey, after having so kissed the mango-blossom, shouldst (now) be forgetful of it, being altogether satisfied with (thy) dwelling in the lotus!' *Chúta-manjari* = *ámra-kaliká*: Ś. Compare in Vikram., Act 2, *Íshad-baddha-rajah-kaṇágra-kapiśá chúte navá manjari. Kamala-vasati* = *kamalávasthiti*: Ś. The fondness of the bee (which in Sanskrit is masculine) for the lotus is so great that he will remain for a long time in the interior of the flower. Compare *Na pankajam tad yad alina-shatpadam,* 'That is not a lotus which has no bee clinging to it:' Bhaṭ-Kávya, ii., 19; also *Gunjad-dwirepho 'yam ambuja-sthah,* 'the murmuring bee remaining in the lotus:' Ritu-s., vi., 15; and *Idam runaddhi mám padmam antah-kwanita-shatpadam*: Vikram., Act 4. *Madhukara*: see p. 32, note 1. *Vismṛito*: see p. 162, note 1. In Prákrit, two forms *mar* and *sumar* are used for *smṛi*: the first becomes *mhar* after a preposition [as in *vimhao* for *vismayah*: Varar., iii., 32], but *vimarido* would be equally correct according to Varar., iii., 56. Kátavema observes that under the figure of a bee, Hansapadiká covertly reproves the king for having forgotten her. Śankara and Chandra-śekhara call this verse a *Prach-*

Verse 103. Aparavaktrá. *See* Verse 90.

राजा । अहो रागपरिवाहिणी गीतिः[1] ।

विदूषकः । किं दाव गीदीए अवगदो अक्खरत्थो ।

विदूषकः । किं तावद् गीत्या अवगतो ऽक्षरार्थः[2] ।

राजा ॥ स्मितं कृत्वा ॥ सकृत्कृतप्रणयो ऽयं जनः । तद् अस्या देवीं वसुमतीम् अन्तरेण महद् उपालम्भनं गतो ऽस्मि[3] । सखे माठव्य । मद्वचनाद् उच्यतां हंसपदिका । निपुणम् उपालब्धो ऽस्मीति ।

विदूषकः । जं भवं आणवेदि ॥ उत्थाय ॥ भो वअस्स । गही-

विदूषकः । यद् भवान् आज्ञापयति ॥ उत्थाय ॥ भो वयस्य । गृही-

दस्स ताए परकीएहिं हत्थेहिं सिहण्डए ताडीअमाणस्स अच्छराए तस्स तया परकीयैर् हस्तैः शिखण्डके ताड्यमानस्य अप्सरसा वीदराअस्स विअ णत्थि दाणिं मे मोक्खो ।

वीतरागस्य इव नास्ति इदानीं मे मोक्षः[4] ।

chhádaka, and quotes the following from Kavi-kaṇṭhahára: *Anyásaktam patim matwá prema-vichchheda-manyuná viná-purahsaram gánam striyáh prachchhádako matah.*

[1] 'Oh, what an impassioned strain!' lit., a song overflowing with affection or passion. *Rága-pariváhiní* = *anurága-nishyandiní*: Ś. = *káma-sampúrṇá*: K. Compare p. 89, note 2.

[2] 'The meaning of the words,' lit., of the letters or syllables.

[3] 'This person [*i.e.*, I] once made love (to her); therefore I am incurring her severe censure on account of the queen Vasumatí,' *Kṛita-praṇayo* = *kṛita-premá*. *Ayam jana*, i.e., *mad-rúpah*, 'consisting of me:' Ś. Compare page 145, note 1. *Vasumatí* is a name for the earth: compare p. 124, note 1. *Antareṇa*: see page 81, note 2. After *kṛita-praṇayo 'yam janah*, the Calc. edit. adds *ityaksharárthah*, 'such is the meaning of the words.'

[4] 'There is not now any liberation for me (suffered to be) seized by her with the hands of others by-the-hair-on-the-crown-of-my-head (and) beaten, any more than for a sage-with-suppressed-passions (if taken unawares) by a lovely-nymph.' *Śikhaṇḍaka* is 'the lock of hair left on the crown of the head at tonsure.' This was the only portion of hair suffered to remain on the head of a Bráhman, but in the case of the military class, three or five

राजा । गच्छ । नागरिकवृत्त्या[1] सञ्ज्ञापयैनां ।

विदूषकः । का गई ॥ इति निष्क्रान्तः ॥

विदूषकः । का गतिः[2] ॥ इति निष्क्रान्तः ॥

राजा ॥ आत्मगतं ॥ किं नु खलु गीतार्थम् आकर्ण्यष्टजनविरहाद् ऋते ऽपि बलवद् उत्कण्ठितो ऽस्मि । अथवा ।

रम्याणि वीक्ष्य मधुरांश्च निशम्य शब्दान्
पर्युत्सुकीभवति यत् सुखितो ऽपि जन्तुः ।
तच् चेतसा स्मरति नूनम् अबोधपूर्वं
भावस्थिराणि जननान्तरसौहृदानि[3] ॥ १०४ ॥

इति पर्याकुलम् तिष्ठति ।

locks called *káka-pakshàh* were left on each side. The two ceremonies of tonsure are included by Manu among the twelve *sanskáras* or rites which every Bráhman had to undergo. The first, or *chúdá-karaṇa* took place from one to three years old, generally after teething [Manu, ii., 35]; the second or final tonsure *keśánta* in the sixteenth year from conception [ii. 65]. *Moksha* has here a double sense—1. 'Liberation of the body from danger;' 2. 'Liberation of the soul from further transmigration:' see note 3 in this page. The last was the great object of sages and devotees in their bodily mortifications, but was often obstructed by the seductive artifices of Indra's nymphs: see p. 44, note 1.

[1] 'In the courtly (fashionable) style.' *Pravinasya ṛityá*: K. *Nágarika* here means more than 'polite.' It implies 'insincerity,' as when a man shews exaggerated attention to his first mistress, while he is courting some one else.

[2] See page 62, line 6, with note 3.

[3] 'When a being (in other respects) happy becomes conscious-of-an ardent-longing on seeing charming objects and hearing sweet sounds, then in all probability, without being aware of it, he remembers with his mind the friendships of former births, firmly-rooted in his heart.' *Ramyáṇi*, i.e., *vastúni*: Ś. Kátavema has *rúpáṇi* for *ramyáṇi* and *sthitáni* for *sthiráṇi*.

Verse 104. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100.

॥ ततः प्रविशति कञ्चुकी ॥

कञ्चुकी[1]। अहो नु खल्वीदृशीम् अवस्थां प्रतिपन्नोऽस्मि।
आचार दूत्यवहितेन मया गृहीता
या वेत्रयष्टिर् अवरोधगृहेषु राज्ञः।
काले गते बहुतिथे मम सैव जाता
प्रस्थानविक्लवगतेर् अवलम्बनार्थं[2] ॥ १०५ ॥

Abodha-púrvam, 'without any previous intimation or suggestion,' 'unconsciously.' Compare the similar expressions, *amati-púrvam, abuddhi-púrvam,* 'without any previous idea.' The doctrine of transmigration is an essential dogma of the Hindú religion. Dim recollections of occurrences in a former life are supposed occasionally to cross the mind, and the present condition of every person is supposed to derive its character of happiness or misery, elevation or degradation from the virtues or vices of a previous state of being. The consequences of actions in a former birth are called *vipáka.*

[1] The Kanchukí or chamberlain was the attendant on the women's apartments. Śankara and Chandra-śekhara quote the following from Bharata: *Antahpura-charo vriddho vipro guṇa-gaṇánwitah sarva-káryártha-kuśalah kanchukiti abhidhíyate. Jará-vaiklavya-yuktena víšed gátreṇa kanchuki*; 'The character styled *kanchuki* is an attendant in the inner apartments, an old man, a bráhman, endowed with numerous good qualities, and a clever man of business. The kanchukí should enter with a body decrepit and tottering from age.' Compare this scene, and the speeches of the Chamberlain, with the opening scene of the 3rd. Act of the Vikramorvaśí.

[2] 'The wand [staff of office] which was assumed by me, having to watch over the royal female apartments, thinking "It is a matter of form," much time having elapsed since then, that same (wand) has become (indispensable, or a useful crutch) for the support of me whose step falters in walking.' *Vetra-yashṭi,* properly 'a cane-stick,' used as a badge of office, like the gold stick or black rod in European courts. *Avahitena,* lit., 'attentive,' 'careful,' 'watchful,' *i.e.,* 'appointed to a careful superintendence or watch.' So read all the Devanágarí; the Bengálí, with Śankara, have *adhikṛitena,* i.e., 'by me set over,' etc. *Avarodha-griheshu*: see p. 21, note 1. *Bahutithe* = *bahu-*

Verse 105. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104.

भोः । कामं धर्मकार्यम् अनतिपात्यं देवस्य । तथापीदानीमेव धर्मासनाद् उत्थितस्य पुनर् उपरोधकारि कण्वशिष्यागमनम् अस्मै नोत्सहे निवेदितुं । अथवा । अविश्रामो ऽयं लोकतन्त्राधिकारः[1] । कुतः ।

भानुः सकृद्युक्ततुरङ्ग एव
रात्रिन्दिवं गन्धवहः प्रयाति ।
शेषः सदैवाहितभूमिभारः
षष्ठांशवृत्तेर् अपि धर्म एषः[2] ॥ १०६ ॥

यावन् नियोगम् अनुतिष्ठामि ॥ परिक्रम्यावलोक्य च ॥ एष देवः ।

प्रजाः प्रजाः स्वा इव तन्त्रयित्वा
निषेवते ऽऽत्मनवा विविक्तं ।

śankhye: Chézy. Kátavema observes that *bahu* is here treated as a numeral, *titha* being a kind of ordinal affix. See Carey and Forster's Grammar, and Wilson's Dictionary. The latter translates *bahutitha* by "manieth."

[1] 'But (why should I hesitate?) this office of supporting the world does not (admit of) repose.' *Athavá*: see p. 30, note 1. *Loka-tantra*; root *tantr* or *tatri*, 'to support or maintain a family:' see further on, note 1, p. 188.

[2] 'Because the Sun having but once (and once) only yoked his steeds travels onwards; night and day the wind (also travels); Śesha has the burden of the earth always resting (on his head). This also is the duty of him whose subsistence is on the sixth part (of the produce of the soil).' *Kutas*: see p. 54, note 2. *Bhánuh*, 'the Sun:' see p. 142, note 3. 'In other chariots the horses are yoked again after an interval of rest, but the horses of the Sun are allowed no repose:' Ś. *Súrya evambhútah san prayáti*: Ś. *Gandhavahah*, lit., 'the scent-bearer' = *váyuh*: Ś. *Śesha* = *Ananta*, 'a mythological serpent, the personification of eternity [*anantatá*] and king of the Nágas or snakes who inhabit the lowermost of the seven Pátálas or infernal regions. His body formed the couch of Vishṇu, reposing on the waters of Chaos, whilst his thousand heads were the god's canopy. He is also said to uphold the world on one of his heads. He has become incarnate at various times, especially in the god Balaráma, the elder brother of Krishṇa. *Áhita*: see p. 150, note 1. *Shashṭhánśa-vritter*: see p. 83, note 2.

Verse 106. Indravajrá (variety of Trishṭubh). *See* Verse 102.

यूथानि सञ्चार्य रविप्रतप्तः
श्रीतं दिवा स्थानमिव द्विपेन्द्रः[1] ॥ १०७ ॥

॥ उपगम्य ॥ जयतु जयतु देवः । एते खलु हिमवतो गिरेर् उपत्यकारण्यवासिनः काश्यपसन्देशम् आदाय सस्त्रीकास् तपस्विनः समाप्ताः । श्रुत्वा देवः प्रमाणं[2] ।

राजा ॥ सादरं ॥ किं काश्यपसन्देशहारिणः ।

कञ्चुकी । अथ[3] किं ।

राजा । तेन हि मद्वचनाद् विज्ञाप्यताम् उपाध्यायः सोमरातः । अमून् आश्रमवासिनः श्रौतेन विधिना सत्कृत्य[4] स्वयमेव प्रवेशयितुम् अर्हतीति । अहमप्यत्र तपस्विदर्शनोचिते प्रदेशे स्थितः प्रतिपालयामि ।

कञ्चुकी । यद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

राजा ॥ उत्थाय ॥ वेत्रवति । अग्निशरणमार्गम्[5] आदेशय ।

[1] 'Having supported his subjects as his own children, wearied in mind he seeks seclusion, as the chief of the elephants scorched by the sun, after conducting the herds to their pastures, in the (heat of the) day (seeks) a cool spot.' *Tantrayitwá* [see p. 187, note 1] so read all the Bengálí, supported by K.; two of the Devanágarí, *śántwayitwá*; the Mackenzie, *harshayitwá*. *Śrántah-manáh* is the reading of the Mackenzie, supported by K.; the other Devanágarí, *śánta-manáh*, 'composed in mind.' *Sanchárya*, lit., 'having cause to move about or graze:' = *bhramayitwá*: Ś. *Viviktam* = *vijana-pradéśam*. *Divá* = *madhyáhne*, 'in the middle of the day:' Chézy. *Dwipendrah* = *hasti-rájah* = *yútha-náthah*, 'a large elephant, the leader of a wild herd.'

[2] 'Having heard, your majesty must decide (what is to be done).' Káṭavema supplies *yat kartavyam*. *Pramáṇam*: see page 30, note 2 at the end.

[3] *Atha kim swikáre*: S.: see p. 45, note 2.

[4] 'In the form enjoined by the scriptures.' *Śruti-bodhitena prakáreṇa*: Ś.

[5] *Agni-śaraṇa*: see p. 148, note 3. *Márgam*: see page 161, note 2.

Verse 107. Upajáti or Akhyánakí (variety of Trishṭubh). *See* Verse 41.

प्रतीहारी। इदो इदो देवो।

प्रतीहारी। इत इतो देवः।

राजा ॥ परिक्रामति। अधिकारखेदं निरूप्य ॥ सर्वः प्रार्थितम् अर्थम् अधिगम्य सुखी सम्पद्यते जन्तुः। राज्ञां तु चरितार्थता दुःखोत्तरैव[1]।

औत्सुक्यमात्रम् अवसादयति प्रतिष्ठा
क्लिश्नाति लब्धपरिपालनवृत्तिर् एव।
नातिश्रमापनयनाय न च श्रमाय
राज्यं स्वहस्तधृतदण्डम् इवातपत्रं[2] ॥ १०८ ॥

[1] 'The attainment of the object (of their ambition) is followed by pain.' *Charitárthatá* = *rájya-práptih*, 'the attainment of the throne:' Ś. *Duhkhottará* = *kheda-samvalitá*, 'encompassed with trouble:' Ś.

[2] 'The-attainment-of-the-object-of-ambition satisfies anxious longing merely: the very business of guarding what has been obtained, harasses. Royalty [the office of king] like a parasol, the handle of which is held in the hand, is not for the removal of great fatigue without leading to fatigue.' *Autsukyam* = *utkanthá*, 'longing,' 'eager desire:' such as *kadá rájá bhavishyámityádi*, 'when shall I become king? etc.;' *tam eva duhkha-dáyini pratishṭhá avasádayati*, 'that (desire) certainly the harassing attainment-of-the-highest-rank allays:' Ch. Śankara reads *pratishṭhám*, and places it in opposition to *autsukya-mátram*, making *rájyam* the nominative case to *avasádayati*. The Bengálí MS. [E. I. H. 1060] gives *pratishṭhám* in the margin, and this reading is certainly supported by the parallel passage (*sádayantí pratishṭhám*, etc.) in the beginning of Act 3 of the Vikramorvaśí. Chandra śekhara also notices this reading, but adopts the one in the text and censures the interpretation of Śankara. *Pratishṭhá* may, without doubt, have the sense I have given, which agrees with the *prárthitárthádhigamah* and *charitárthatá* of the preceding lines. *Ati-śrama* may either refer to the trouble which the king has undergone in arriving at the object of his ambition, or to the troubles of his subjects which it is his office to remove. In the latter case *na cha śramáya* will mean 'without leading to personal trouble or

Verse 108. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105.

नेपथ्ये

वैतालिकौ[1] । विजयतां देवः ।

प्रथमः ।

स्वसुखनिरभिलाषः खिद्यसे लोकहेतोः
प्रतिदिनम् अथवा ते वृत्तिर् एवंविधैव ।

weariness.' The Indian *chattar*, or parasol, from the shelter it affords has been chosen as one of the insignia of royalty. It is very heavy, and being fixed on a long pole greatly fatigues the person holding it. It is always borne by a servant; but here the king is figuratively made to bear it himself, so that he cannot give shelter to himself and others, without undergoing great personal fatigue. *Na cha śramáya*: is found in all the Devanágarí MSS.; the Bengálí have *yathá śramáya*, i.e., 'Royalty does not so much lead to the removal of fatigue as to fatigue.' According to Kátavema, who repeats the first negative before *na cha śramáya*, the two negatives are here employed affirmatively, *i.e.*, to affirm that royalty does lead to personal fatigue. 'It is not for the removal of great fatigue and not not for fatigue.' Compare the note on this use of the negatives, p. 24, note 1.

[1] *Vaitálika* = *vandin*, 'a herald:' Ch. = *stuti-páthaka*, 'a panegyrist:' Ś. He was a kind of herald or crier, whose duty was to announce in measured verse, the fixed periods into which the king's day was divided. The strain which he poured forth usually contained allusions to incidental circumstances. In the Vikramorvaśí and Ratnávali, only one Vaitálika appears, but here and in the Málavikágnimitra there are two. In the Vikramorvaśí [Act 2] he announces the sixth hour or watch of the day, about two or three o'clock, at which period alone the king is allowed to amuse himself. Professor Wilson observes that the royal station was no sinecure. From the Daśa-kumára it appears that the day and night were each divided into eight portions of one hour and a half, reckoned from sunrise, and thus distributed:—Day—1. The king being dressed, is to audit accounts; 2. He is to pronounce judgment in appeals; 3. He is to breakfast; 4. He is to receive and make presents; 5. He is to discuss political questions with his ministers; 6. He is to amuse himself; 7. He is to review his troops; 8. He is to hold a military council. —Night—1. He is to receive the reports of his spies and envoys; 2. He is to sup or dine; 3. He is to retire to rest, after the perusal of some sacred work; 4 and 5. He is to sleep; 6. He is to rise and purify himself; 7. He

अनुभवति हि मूर्ध्ना पादपस्तीव्रमुष्णं
श्रमयति परितापं छायया संश्रितानां[1] ॥ १०९ ॥

द्वितीयः ।

नियमयसि विमार्गप्रस्थितान् आत्तदण्डः
प्रशमयसि विवादं कल्पसे रक्षणाय ।
अतनुषु विभवेषु ज्ञातयः सन्तु नाम
त्वयि तु परिसमाप्तं बन्धुकृत्यं प्रजानां[2] ॥ ११० ॥

is to hold a private consultation with his ministers, and instruct his officers; 8. He is to attend upon the *Purohita* or family priest, for the performance of religious ceremonies. See Wilson's Hindú Theatre, vol. i., p. 209.

[1] 'Indifferent to thine own ease, thou endurest toil every day for the sake of (thy) people. But thy regular-business is of this very kind. For the tree suffers intense heat with its head (while) it allays by (its) shade the heat of those seeking (its) shelter.' *Athavá*: see p. 30, note 1. *Vrittir*: some of the Bengálí, supported by K. and Ś., have *srishtir*.

[2] 'Having assumed the mace [sceptre] thou restrainest those who advance on the wrong road [set out on bad courses]; thou composest differences; thou art adequate to the protection (of thy people). Let kinsmen make their appearance forsooth in affluent circumstances [when there is abundant property] but in thee the whole duty of a kinsman is comprehended towards thy subjects.' *Átta-danda* = *grihíta-danda*. *Danda*, 'a magistrate's staff,' taken as a symbol of punishment, and justice. It is sometimes 'the sceptre of a king.' Hence *danda-dhara*, *dandin*, 'Staff-bearer,' etc., are names for Yama, the god of justice and lord of punishment. *Vimárga*: some have *kumárga*, 'bad ways.' *Kalpase* = *sampadyase*: K. Manu furnishes several examples of *klrip* in the sense of 'to be sufficient,' 'to be fit:' ii., 151; ii., 266; vi., 20. Also Raghu-v., viii., 40. *Atanushu vibhaveshu* = *utsaveshu*, 'at times of festivity.' *Kukshimbharibhis taih kim prayojanam*, 'What is the use of these parasitical gluttons as relations?': K. The Calcutta edition and Ś. have *samvibhaktáh* for *santu náma*. The meaning may certainly be 'Let kinsmen make their appearance [*i.e.*, start up they will

---

Verses 109 and 110. Máliní *or* Máníní (variety of Ati-Śakkarí.) *See* Verses 10, 19, 20, 38, 55.

राजा । एते क्लान्तमनसः पुनर् नवीकृताः स्मः ॥ इति परिक्रामति ॥

प्रतीहारी । अहिणवसम्मज्जणसिरीओ सन्निहिदहोमधेणू अग्गि-

प्रतीहारी । अभिनवसम्मार्जनसश्रीकः सन्निहितहोमधेनुर् अग्नि-

सरणालिन्दो । आरूहदु देवो ।

शरणालिन्दः[1] । आरोहतु देवः ।

राजा ॥ आरुह्य परिजनांसावलम्बी तिष्ठति ॥ वेत्रवति । किमु-द्दिश्य भगवता काश्यपेन मत्सकाशम् ऋषयः प्रेरिताः स्युः ।

किं तावद् व्रतिनाम् उपोढतपसां विघ्नैस् तपो दूषितं
धर्मारण्यचरेषु केनचिद् उत प्राणिष्वसच्चेष्टितं ।
आहोस्वित् प्रसवो ममापचरितैर् विष्टम्भितो वीरुधाम्
इत्यारूढवदुप्रतर्कम् अपरिच्छेदाकुलं मे मनः[2] ॥ १११ ॥

on all sides] when there is plenty of property to divide.' Kátavema refers to a verse towards the end of Act vi. of this play, *yena yena viyujyante prajáh*, etc., 'Let it be publicly announced that of whatever dear kinsman his subjects are deprived, Dushyanta will be (in the place of) that (kinsman) to them, the wicked excepted.'

[1] 'The terrace of the fire-sanctuary, with the cow (that yields the ghee) for the oblations close by, is beautiful after its recent purification.' *Sa-śríka*, lit., 'possessed of the goddess of beauty;' a bold metaphor, occurring elsewhere in Kálidása. *Homa-dhenu*, *Agni-śaraṇa*: see p. 18, note 3.

[2] 'Has the devotion [penance] of the ascetics who have just commenced (their) penitential rites been frustrated by impediments? or else has any harm been inflicted by any one on the animals grazing in the sacred grove? Or is it that the flowering of the creeping plants has been checked [stopped, stunted] through my misdeeds; thus my mind, in which so many doubtful-conjectures have arisen, is perplexed with an inability to decide.' *Upodha* = *samprápta*: K. *Vighnais*: see p. 39, note 6. *Dharmáraṇya-chareshu práṇishu*: Compare p. 12, l. 8. *Áhoswit*, a particle of doubt. *Prasava*, i.e., *pushpa-phaládi*, 'the flower, fruit, etc.': K. *Apacharitaih* = *durácháraih*.

Verse 111. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98.

प्रतीहारी । सुचरिदणन्दिणो दसीओ देवं सभाजदुं
प्रतीहारी । सुचरितनन्दिन ऋषयो देवं सभाजयितुम्[1]
आअदेत्ति तक्केमि ।
आगता इति तर्कयामि ।

॥ ततः प्रविशन्ति गौतमीसहिताः शकुन्तलां पुरस्कृत्य मुनयः । पुरश्चैषां कञ्चुकी पुरोहितश्च ॥

कञ्चुकी । इत इतो भवन्तः ।
शार्ङ्गरवः । शारद्वत ।

महाभागः कामं नरपतिर् अभिन्नस्थितिर् असौ
न कश्चिद् वर्णानाम् अपथम् अपकृष्टो ऽपि भजते ।
तथापीदं शश्वत् परिचितविविक्तेन मनसा
जनाकीर्णं मन्ये ऋतवहपरीतं गृहम्[2] इव ॥ ११२ ॥

शारद्वतः । स्थाने भवान् पुरप्रवेशाद् इत्यभूतः संवृत्तः । अहमपि

[1] 'To pay homage to.' *Sabháj* is one of the few dissyllabic roots.

[2] 'Granted that this king eminent-in-virtues [of high parts] swerves not from rectitude; (and that) none of the classes, (not) even the lowest, addicts itself to evil courses; nevertheless with my mind perpetually familiarized to seclusion I regard this thronged (palace) as a house enveloped in flames.' *Kámam* occurs frequently in this sense: compare p. 24, note 1; p. 106, note 2. *Abhinna-sthitih* = *avihata-maryádah*: K. = *sa-maryádah*: Ś. *Asau*: so reads the Mackenzie MS. and the Bengálí; the others have *aho*. *Varṇánám*, i.e., *bráhmaṇádinám*. *Apakrishṭo 'pi*, i.e., The classes or castes were originally four in number:—1. Bráhmans or priests; 2. Kshatriyas or soldiers; 3. Vaiśyas or merchants and husbandmen; 4. Śúdras or slaves: see page 84, note 2. *Apatha*, 'a wrong road,' 'a bad road;' a common metaphor like *amárga*, *unmárga*, *vimárga*, to express wicked courses. *Idam janákirṇam*, i.e., *idam puro-varti nripánganam*, 'this royal court before me eyes:' Ś. *janákirṇam* may perhaps be used, as in line 2, Act 2. of Vikramorvaśí, for a substantive meaning 'a crowded thoroughfare.' *Huta-vaha-paritam* = *lagnágnim*: Ś.

Verse 112. Śikhariṇí (variety of Atyashṭi) *See* Verses 9, 24, 44, 62.

अभ्यक्तमिव स्नातः शुचिर् अशुचिमिव प्रबुद्ध इव सुप्तं ।
बद्धमिव स्वैरगतिर् जनम् इह सुखसङ्गिनम् अवैमि[1] ॥ ११३ ॥

शकुन्तला ॥ निमित्तं सूचयित्वा ॥ अम्महे किं मे वामेदरं णअणं

शकुन्तला ॥ निमित्तं सूचयित्वा[2] ॥ अहो किं मे वामेतरं नयनं

विप्फरदि ।

विस्फुरति ।

गौतमी । जादे । पडिहदं अमङ्गलं । सुहादं दे भत्तुकुलदेव-

गौतमी । जाते । प्रतिहतम् अमङ्गलं । शुभानि ते भर्तृकुलदेव-

दाओ वितरन्तु ॥ इति परिक्रामति ॥

ता वितरन्तु ॥ इति परिक्रामति ॥

पुरोहितः ॥ राजानं निर्दिश्य ॥ भो भोस् तपस्विनः । असाव् अत्रभवान् वर्णाश्रमाणां रक्षिता[3] प्रागेव मुक्तासनो[4] वः प्रतिपालयति । पश्यतैनं ।

शार्ङ्गरवः । भो महाब्राह्मण । कामम् एतद् अभिनन्दनीयं । तथापि वयम् अत्र मध्यस्थाः[5] । कुतः ।

भवन्ति नम्रास् तरवः फलागमैर्
नवाम्बुभिर् भूरिविलम्बिनो घनाः ।

[1] 'I also regard (these) people here devoted to pleasure, as one-who-has-performed-his-ablutions (regards) one-smeared (with dirt), as the pure the impure; as the waking the sleeping; as he-whose-motion-is-free the bound.'

[2] See p. 20, note 1. One MS. has *ārnimittam* 'a bad omen.'

[3] 'The protector of the (four) classes and (four) orders:' see p. 193, note 2 in middle, and p. 157, note 3 at end.

[4] 'Having but just quitted the seat (of justice).' See p. 189, note 2 at end.

[5] 'This is certainly a subject of rejoicing [to be rejoiced at]; nevertheless we here are indifferent parties [have nothing to do with it],' *i.e.*, 'Our merits

---

Verse 113. Áryá *or* Gáthá. *See* Verse 2.

– – | ⏑ ⏑ – | – – ‖ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ – | ⏑ – ⏑ | ⏑ ⏑ – | –
– ⏑ ⏑ | – – | ⏑ ⏑ – ‖ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ – | ⏑ | ⏑ ⏑ – | ⏑

अनुद्धताः सत्पुरुषाः समृद्धिभिः
स्वभाव एवैष परोपकारिणां[1] ॥ ११४ ॥

प्रतीहारी । देव । पसण्णमुहवण्णा दीसन्ति । जाणामि । विस्सद्ध-

प्रतीहारी । देव । प्रसन्नमुखवर्णा दृश्यन्ते । जानामि । विश्रब्ध-

कज्जा इसीओ ।

कार्या ऋषयः[2] ।

राजा ॥ शकुन्तलां दृष्ट्वा ॥ अथाचभवती ।

का खिद् अवगुण्ठनवती नातिपरिस्फुटशरीरलावण्या[3] ।
मध्ये तपोधनानां किसलयम् इव पाण्डुपत्राणां ॥ ११५ ॥

and interests have nothing to do with his conduct.' 'This favour and protection is only what might be expected from his benevolent nature.' It is possible that by *vayam madhyasthâh* may be meant, 'we are indifferent persons,' 'we have no suit to urge nor petition to present.'

[1] 'Because trees become bent down by the growing-weight of fruit; clouds hang down the more (when charged) with fresh rain; good men are not made arrogant by abundant riches: this is the very nature of the benefactors of others.' *Kutas*: see p. 54, note 2. *Bhûri*: generally found in composition, but not always: see Mahâbh., xii., 1410. Most of the Bengálí MSS. have *dûra*. This verse occurs in Bhartṛi-hari [ii., 62, edit. Bohlen], where *udgamaih* is adopted for *ágamaih*, and another reading *bhûmi* for *bhûri* is noticed. Oriental poets are fond of adducing trees and clouds as examples of disinterested liberality. 'The tree does not remove its shade from him who cuts it down:' Hitop., l. 353.

[2] 'The Ṛishis appear to have serene complexions. (Hence) I conclude they have some business which may inspire confidence.' *Prasanna-mukhah-varṇâh*: so read two of the Devanágarí MSS. supported by a similar compound in Málavikágn., p. 55, l. 20. The Colebrooke has *maṇḍana* and my own *pankaá* for *vaṇṇá*.

[3] 'Who is this veiled-one, the loveliness of whose person is not fully

---

Verse 114. Vaṅśasthavila (variety of Jagatí) *See* Verses 18, 22, 23, 67, 81.

Verse 115. Áryá *or* Gáthá. *See* Verse 2.

– ⏑ ⏑ | ⏑ – ⏑ | ⏑ ⏑ – ‖ – ⏑ ⏑ | – ⏑ ⏑ | ⏑ – ⏑ | – – | –
– – | ⏑ – ⏑ | – – ‖ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ – | ⏑ | – – | –

प्रतीहारी । देव । कुदूहलगब्भो पहिदो ण मे तक्को पसरदि । णं

प्रतीहारी । देव । कुतूहलगर्भः प्रहितो न मे तर्कः प्रसरति[1] । ननु

दंसणोआ उण से आकिदी लक्खीअदि ।

दर्शनीया पुनर् अस्या आकृतिर् लक्ष्यते ।

राजा । भवतु । अनिर्वर्णनीयं परकलत्रं[2] ।

शकुन्तला ॥ हस्तम् उरसि कृत्वा । आत्मगतं ॥ हिअअ । किं एअं

शकुन्तला ॥ हस्तम् उरसि कृत्वा । आत्मगतं ॥ हृदय । किम् एवं

वेवसि । अज्जउत्तस्स भावं ओधारिअ धीरं दाव होहि ।

वेपसे । आर्यपुत्रस्य भावम् अवधार्य धीरं तावद् भव[3] ।

पुरोहितः ॥ पुरो गत्वा ॥ एते विधिवद् अर्चितास् तपस्विनः ।

कश्चिद् एषाम् उपाध्यायसन्देशः[4] । तं देवः श्रोतुम् अर्हति ।

राजा । अवहितो ऽस्मि ।

ऋषयः ॥ हस्तान् उद्यम्य ॥ विजयस्व राजन् ।

राजा । सर्वान् अभिवादये ।

ऋषयः । दृष्टेन युज्यस्व ।

displayed?' *Swit* is a particle of question and doubt. *Avagunthana* = *mastakáchadana-vastra*: Ch. The second half of this verse is clear.

[1] 'The suspicion [conjecture] engendered by my curiosity does not seem appropriate.' The Mackenzie MS., supported by K., has *padihádi* for *pratibháti* [in place of *pasaradi* for *prasarati*, the reading of the other Devanágarí] and *padihado* for *pahido*. I have retained *pahido*, as it appears to make the best sense; but the Prákrit seems here hardly to admit of literal Sanskrit interpretation.

[2] 'Ought not to be gazed at.' *Anirvarnaniyam* = *adarśaniyam*.

[3] 'Having reflected on [called to mind], the affection of thy lord, be firm.' *Bháva* = *sneha*: compare p, 112, note 3. The Bengálí have *smritwá* for *avadhárya*. *Árya-putra*, 'son of a venerable parent,' is the regular dramatic mode of addressing a husband.

[4] 'Has a message from the preceptor.' A Bahuvríhi agreeing with *kaschit*.

राजा । अपि निर्विघ्नतपसो[1] मुनयः ।

ऋषयः ।

कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि ।
तमस् तपति घर्मांशौ कथम् आविर्भविष्यति[2] ॥ ११६ ॥

राजा । अर्थवान् खलु मे राजशब्दः[3] । अथ भगवाँल्लोकानुग्रहाय कुशली काश्यपः[4] ।

ऋषयः । स्वाधीनकुशलाः सिद्धिमन्तः । स भवन्तम् अनामयप्रश्नपूर्वकम् इदम् आह[5] ।

राजा । किम् आज्ञापयति भगवान् ।

[1] See page 35, note 1, and compare page 89, note 1.

[2] 'Whence (can there be) obstruction to the religious rites of the good, thou being (their) defender? How should darkness appear, the Sun emitting light [when the Sun shines]?' *Tapati*, loc. case of the present part., here used absolutely. *Gharmánśau = súrye*: Ś. The Dictionary gives *gharma-raśmi*.

[3] 'My title of Rájá has indeed significancy.' The Rishis had, in the preceding verse, compared the king to the Sun, and *rájan* is derived from *ráj*, 'to shine.' It is, however, probable that the play is on the words *rájan* and *rakshitri*. Compare Manu, vii., 3. *Rakshártham asya sarvasya rájánam asrijat prabhuh*, 'The Supreme Being created a king for the protection of this universe.' Dr. Boehtlingk remarks that in these cases it little signifies whether the derivation be true or false. In Mahábh., xii., 1032, *rájan* is derived from the root *ranj*, 'to conciliate.'

[4] 'Is his reverence Káśyapa prosperous for the welfare of the world?' *Kuśalí*: see p. 35, note 1. *Bhagavál*, etc: When the letter *l* is preceded by *t*, *d*, or *n* dental, it requires the assimilation of the letters to itself, and in the case of dental *n*, the mark called Chandra-vindu is written over, to show that the *l* substituted for it has a nasal sound: Laghu-kaum., No. 79.

[5] 'Saints [*lit.*, men endowed with or capable of perfection: Vish. Pur., p. 45] have prosperity in their power. He with inquiries about your safety says this to your highness.' It will be readily remarked that the character of

---

Verse 116. Śloka or Anushtubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87.

शार्ङ्गरव । यन्मिथःसमयाद् इमां मदीयां दुहितरं भवान् उपायंस्त[1]। तन्मया प्रीतिमता युवयोर् अनुज्ञातं । कुतः ।

त्वम् अर्हतां प्राग्रसरः स्मृतो ऽसि नः
शकुन्तला मूर्तीमती च सत्क्रिया ।
समानयंस् तुल्यगुणं वधूवरं
चिरस्य वाच्यं न गतः प्रजापतिः[2] ॥ ११७ ॥

तद् इदानीम् आपन्नसत्त्वा प्रतिगृह्यतां सहधर्मचरणायेति[3] ।

गौतमी । अज्ज । किमपि वत्तुकामम्हि । ण मे वअणावसरो अत्थि ।

गौतमी । आर्य । किमपि वक्तुकामास्मि । न मे वचनावसरो ऽस्ति ।

कञ्चुकी ।

कथमिति ।

these Rishis is evidently that of plain, honest, independent men. *Anámaya*: see Manu, ii., 127, 'Let a man ask a Bráhman, on meeting him, as to his *kuśalam*; a Kshatriya, as to his *anámayam*; a Vaiśya, as to his *kshemam*; and a Śúdra, as to his *árogyam*.' The king was of course a Kshatriya: see page 30, note 2.

[1] The 3rd. sing. 3rd. pret. *átm.* of *yam* with *upa* (meaning 'to marry') is either *upáyata* or *upáyansta*: Páṇini, i., 2, 16. The Bengálí have the 2d. pret., *upayeme*.

[2] 'Thou art esteemed by us the chief of the worthy, and Śakuntalá, incarnate virtue. Brahmá [the Lord of creatures] bringing together a bride and bridegroom of equal merit, has after a long time (now first) incurred no censure.' *Nah*, the Colebrooke MS. reads *yat*. *Vadhú-varam*, a Dwandwa compound in the neuter gender. *Váchyam na gatah*: whether Brahmá was famous for presiding over ill-assorted marriages, or whether there may be some allusion here to the bad character he obtained among the gods by his incestuous attempt on the virtue of his own daughter, is not clear.

[3] 'Therefore now let her, being quick with child, be received, for the joint discharge of religious-rites,' *i.e.*, those rites or *sanskáras*, which were performed for the child before and after birth, probably by the parents conjointly [*saha*]: see Manu, ii., 27, etc.

Verse 117. Vaṅśasthavila (variety of Jagatí.) *See* Verses 18, 22, 23, 67, 81, 114.

णावेक्खिदो गुरुअणो इमिणा ण तुएवि पुच्छिदो बन्धू ।
नापेक्षितो गुरुजनो ऽनया न त्वयापि पृष्टो बन्धुः ।
एक्कक्कं एव्व चरिए किं भणदु एक्क एक्कस्स ॥ ११८ ॥
एकैकम् एवं चरिते किं भणतु एक एकस्य[1] ॥ ११८ ॥

शकुन्तला ॥ आत्मगतं ॥ किं णुक्खु अज्जउत्तो भणादि ।
शकुन्तला ॥ आत्मगतं ॥ किं नु खलु आर्यपुत्रो भणति ।
राजा । किम् इदम् उपन्यस्तं ।
शकुन्तला ॥ आत्मगतं ॥ पावओक्खु एसो वअणोवण्णासो ।
शकुन्तला ॥ आत्मगतं ॥ पावकः खलु एष वचनोपन्यास[2]: ।
शार्ङ्गरवः । कथम् इदं नाम । भवन्त एव सुतरां लोकवृत्तान्त-निष्णाता[3]: ।

[1] 'Her elder-relatives were not referred to by her; nor by you was any kinsman asked; (the affair) having been transacted quite privately [*lit.*, one with the other, *i.e.*, in a private tête-à-tête], what has each one to say to the other?' *Guru-jana*: see p. 173, note 3 in middle. The Devanágarí MSS. have *imáe* for *iminá*. The latter, which is the reading of the oldest Bengálí, I have retained on account of the metre. There is no reason why in Prákrit *imiṇa* should not be used for the fem. instrum., since *imassim* is admissible for the fem. loc.: see p. 36, l. 2. *Ekaikam* = *anyonyam*, 'mutually:' Ś., Ch. *Bhaṇṇadu* is the reading of some of the Bengálí MSS. followed by the Calcutta edition; I have written *bhaṇṇadu* for *bhaṇádu*, on account of the metre, and on the authority of Lassen's Inst. Prak., p. 277. The Devanágarí have *kim bhaṇámi*; which reading violates the metre and makes the construction of the sentence very obscure. They also read *ekkam ekkassa*. *Eka* may be for *eka-janah*, applicable to either gender. The commentary of Chandra-śekhara is in favour of the above interpretation.

[2] 'Truly, the import of this speech [that which is proposed by this speech] is (like) fire.' The Mackenzie MS. insert *eso* after *kkhu*.

[3] 'Such-persons-as-your-majesty are certainly full well acquainted with

---

Verse 118. Áryá *or* Gáthá. *(See* Verse 2.)

– – | ⏑ – ⏑ | ⏑ ⏑ – ‖ ⏑ ⏑ – | ⏑ ⏑ – | ⏑ – ⏑ | – – | –
– – | ⏑ – ⏑ | ⏑ ⏑ – ‖ – – | ⏑ ⏑ – | ⏑ | – – | ⏑

सतीमपि ज्ञातिकुलैकसंश्रयां
जनो ऽन्यथा भर्तृमतीं विशङ्कते ।
अतः समीपे परिणेतुर् इष्यते
तदप्रियापि प्रमदा स्वबन्धुभिः[1] ॥ ११९ ॥

राजा । किं चात्रभवती मया परिणीतपूर्वा ।

शकुन्तला ॥ सविषादं । आत्मगतं ॥ हिअअ । सम्पदं दे आसङ्का ।

शकुन्तला ॥ सविषादं । आत्मगतं ॥ हृदय । साम्प्रतं ते आशङ्का ।

शार्ङ्गरवः । किं कृतकार्यद्वेषाद् धर्मं प्रति विमुखतोचिता राज्ञः[2] ।

राजा । कुतो ऽयम् असत्कल्पनाप्रश्नः[3] ।

शार्ङ्गरवः । मूर्छन्त्यमी विकाराः प्रायेणैश्वर्यमत्तेषु[4] ।

the ways of the world.' *Loka-vṛittánta-nishṇátáh* = *loka-vyavahára-jnátáh* Ś. *Ni-shṇáta* (= *abhijna*: Ch.) *lit.*, 'bathed in;' hence 'conversant with.' The Sáhit.-darp. [p. 193] reads *bhaván loka-vṛittánte nishṇátah.*

[1] 'People suspect a married-woman [woman who has a husband] residing wholly in her kinsmen's family, although chaste, (to be) the reverse. Hence a young woman is preferred by her own relatives (to be) near her husband, even though she be disliked by him.' *Jnáti*, etc. = *nija-gṛiha-vásiṇím*: Ś. *Anyathá*, i.e., *vyabhichárinim*, 'unchaste:' Ś. *Ishyate* = *ákánkshyate*: Ś. *Tad-apriyápi*: the Bengálí, my own MS., and the Sáh.-darp. read *priyápriyá vá*, 'liked or disliked:' but K. supports the other reading.

[2] 'On account of dislike to a deed done, is opposition to justice becoming in a king?' This is the reading of the oldest Bengálí, and I have adopted it as preferable to that of the Devanágarí, *Kim kṛita-kárya-dwesho dharmam prati vimukhatá kṛitávajná.* Dr. Boehtlingk has endeavoured to solve the difficulty by suggesting that *kritavajná* should be struck out of the text, as being probably an interpolation from the margin. All the Devanágarí, however, introduce it.

[3] 'Whence is this inquiry (accompanied) by the fabrication of a falsehood?' *Avidyamánárthasya kalpanayá kṛitah prasnah*: K.

[4] 'These changes-of-purpose [fickleness of disposition] mostly take effect [wax strong] in those who are intoxicated with sovereign-power.' *Múr-*

Verse 119. Vanśasthavila (variety of Jagatí.) *See* Verses 18, 22, 23, 67, 81, 114, 117.

राजा । विशेषेणाधिचिप्तो ऽस्मि[1] ।

गौतमी । जादे । मुहुत्तअं मा लज्ज । अवणइस्सं दाव दे ओ-

गौतमी । जाते । मुहूर्तं मा लज्जस्व । अपनेष्यामि तावत् ते अव-

उण्ठणं । तदो तुमं भट्टा अहिजाणिस्सदि ॥ इति यथोक्तं करोति ॥

गुण्ठनं । ततस् त्वां भर्त्ता अभिज्ञास्यति ॥ इति यथोक्तं करोति ॥

राजा ॥ शकुन्तलां निर्वर्ण्य । आत्मगतं ॥

इदम् उपनतम् एवं रूपम् अक्लिष्टकान्ति
प्रथमपरिगृहीतं स्यान् न वेत्यव्यवस्यन् ।
भ्रमर इव विभाते कुन्दम् अन्तस्तुषारं
न खलु च परिभोक्तुं नैव शक्नोमि हातुं[2] ॥ १२० ॥

इति विचारयन् स्थितः ॥

प्रतीहारी । अहो धम्मावेक्खिदा भट्टिणो । ईदिसं णाम सुहो-

प्रतीहारी । अहो धर्मावेक्षिता भर्तुः । ईदृशं नाम सुखो-

chhanti = *vardhante*: Ś. = *vyápnuvanti*: K. *Cf.* Ragh., xii., 57; vi., 9; x., 80. The root *múrchh* has generally the opposite sense, to 'lose strength,' 'grow weaker,' 'faint away.' It is applied to the thickening of darkness, in the Vikramorvaśí, Act 3, *tamasám niśi múrchhatám.*

[1] 'I am especially aimed-at-by-this censure,' *i.e.*, I am the especial object of this censorious remark about 'persons intoxicated with power.'

[2] 'Not settling-in-my-mind [not deciding or determining] whether this form of unblemished beauty thus presented (to me) [brought near to me] may or may not have been formerly married [by me]; verily I am neither able to enjoy nor to abandon (it), like a bee at the break of day, the jasmine-blossom filled with dew.' *Aklishṭa-kánti* = *anavadya-saundaryam*: K. *Parigrihítam*: see p. 181, note 4. *Avyavasyan* [= *aníśchinwan*] so reads Kátavema; I have ventured to follow him, although nearly all the Devanágarí MSS. have *vyavasyan*. Compare p. 146, l. 8, note 3, and p. 161, l. 6. If *vyavasyan* is retained, it must be translated 'deliberating,' 'striving to discover.'

Verse 120. Máliní *or* Máníní (variety of Ati-Śakkarí.) *See* Verses 10, 19, 20, 38, 55, 109, 110.

वणदं रूवं देक्खिअ को अण्णो विआरेदि ।

पनतं रूपं प्रेक्ष्य को ऽन्यो विचारयति ।

शार्ङ्गरवः । भो राजन् । किमिति जोषम् आस्यते[1] ।

राजा । भोस् तपोधनाः । चिन्तयन्नपि न खलु स्वीकरणम्[2] अत्र-भवत्याः स्मरामि । तत् कथम् इमाम् अभिव्यक्तसत्त्वलक्षणां प्रत्यात्मानं चेत्रिणम् आशङ्कमानः प्रतिपत्स्ये[3] ।

शकुन्तला ॥ अपवार्य ॥ अज्जस्स परिणए एव्व सन्देहो । कुदो

शकुन्तला ॥ अपवार्य ॥ आर्यस्य परिणये एव सन्देहः । कुत

दाणिं मे दूराहिरोहिणी आसा ।

इदानीं मे दूराधिरोहिणी आशा ।

शार्ङ्गरवः । मा तावत्

कृताभिमर्शाम् अनुमन्यमानः
सुतां त्वया नाम मुनिर् विमान्यः ।
मुषं प्रतिग्राहयता स्वम् अर्थं
पात्रीकृतो दस्युर् इवासि येन[4] ॥ १२१ ॥

[1] 'Why do you sit [is it sat] so silent?' *Kimartham maunam kṛitam asti*: Ś. *Kim túshṇím eváste*: Vikram., Act 4.

[2] *Swíkaraṇam* [= *viváham*: Ś.] *lit.*, 'making one's own,' *i.e.*, 'taking in marriage.'

[3] 'How, then, shall I act towards her, bearing evident signs of pregnancy, doubting myself to be her husband.' *Katham pratipatsye* may mean 'how shall I make any reply?' referring to *kim josham ásyate* in the previous speech; or, 'how shall I receive her?' see p. 135, note 1.

[4] 'Is the Sage after-consenting to his daughter, who had been seduced [carnally-embraced] by thee, to be (thus) insulted forsooth? (he) by whom allowing his stolen property [*i.e.*, Śakuntalá] to be kept [taken], thou hast been made as it were a justified ravisher [robber].' *Kṛitábhimarśám* = *kṛita-sans-parśám* = *kṛita-sangrahaṇám*: K. The first sense of *abhi-mriś* is 'to touch,' 'to handle.' Here as in *pará-mriś* [Bhaṭṭi, xvii., 38] there is an implication

---

Verse 121. Upajáti or Ákhyánakí (variety of Trishṭubh). *See* Verse 41, 107.

शारद्वतः । शार्ङ्गरव । विरम त्वम् इदानीं । शकुन्तले । वक्तव्यम् उक्तम् अस्माभिः । सो ऽयम् अत्रभवान् एवम् आह । दीयताम् अस्मै प्रत्ययप्रतिवचनं ।

सकुन्तला ॥ अपवार्य ॥ इमं अवत्थन्तरं गदे तारिसे अणुराए किं

शकुन्तला ॥ अपवार्य ॥ इदम् अवस्थान्तरं गते तादृशे ऽनुरागे किं

वा सुमराविदेण । अत्ता दाणिं मे सोअणीओत्ति ववसिदं ॥ प्रकाशं ॥

वा स्मारितेन । आत्मा इदानीं मे शोचनीय इति व्यवसितं ॥ प्रकाशं ॥

अज्जउत्त ॥ इत्यर्द्धोक्ते ॥ संसद्दे दाणिं परिणए ण एसो समुदा-

आर्यपुत्र ॥ इत्यर्द्धोक्ते ॥ संशयिते इदानीं परिणये न एष समुदा-

आरो । पोरव । ण जुत्तं णाम दे तह पुरा अस्समपदे सहावुत्ताण-

चारः[2] । पौरव । न युक्तं नाम ते तथा पुरा आश्रमपदे स्वभावोत्तान-

हिअअं इमं जणं समअपुव्वं पतारिअ ईदिसेहिं अक्खरेहिं पच्चाचक्खिदुं ।

हृदयम् इमं जनं समयपूर्वं प्रतार्य ईदृशैर् अक्षरैः प्रत्याचष्टुं[3] ।

of carnal connexion. *Mushṭam*: the Taylor MS. has *ishṭam*, and the Bengálí *dushṭam*. It must be borne in mind that Śakuntalá was married to Dushyanta according to the Gándharva form [p. 127, note 4] during the absence of her foster-father: see pp. 134, 135 with notes. *Pratigráhayatá*: the causal may sometimes give the sense of 'allowing,' or 'permitting,' as in *násayati*, 'he suffers to perish.' *Pátrikṛito*, a very noticeable phrase, is a Chwí compound, formed from *pátram*, a neuter noun meaning 'a receptacle,' applied to express any deserving or worthy person: see Manu, iv., 227.

[1] Kátavema, Śankara, and the old Bengálí MS. interpret *soanio* by *śochaníya*, 'to be sorrowed for;' but Chandra-śekhara has *śodhaníya*, and is followed by Chézy and the Calcutta edition. The meaning will then be 'I myself am now to be cleared [justified] by myself.' All the MSS., except one, insert *me*.

[2] 'Now that my marriage is called-in-question, this is not the (proper) form-of-address:' see p. 196, note 3. All the MSS. agree in reading *samudáro* for *samudácháro*; otherwise it might be suspected that *samudáháro* was the correct word, to which *samudácháro* must be here equivalent.

[3] 'It is not becoming in thee, having awhile since in the hermitage so

राजा ॥ कर्णौ पिधाय ॥ शान्तं। पापं।[1]
व्यपदेशम् आविलयितुं किम् ईहसे जनम् इमं च पातयितुं।
कूलङ्कषेव सिन्धुः प्रसन्नम् अम्भस् तटतरुं च[2] ॥ १२२ ॥

शकुन्तला। होदु। जइ परमत्थदो परपरिग्गहसङ्किणा तुए
शकुन्तला। भवतु। यदि परमार्थतः परपरिग्रहशङ्किना त्वया
एव्वं पउत्तं। ता अहिसाणेण इमिणा तुह आमङ्गं अवणइस्सं।
एवं प्रवृत्तं। तद् अभिज्ञानेन अनेन तव आशङ्काम् अपनेष्यामि।

राजा। उदारः कल्पः।

शकुन्तला ॥ मुद्रास्थानं परामृश्य ॥ हद्धी हद्धी। अङ्गुली-
शकुन्तला ॥ मुद्रास्थानं परामृश्य ॥ हाधिक् हाधिक्। अङ्गुली-
अमुणा मे अङ्गुली ॥ इति सविषादं गौतमीम् अवेक्षते ॥
यकपून्या मे अङ्गुलिः ॥ इति सविषादं गौतमीम् अवेक्षते ॥

seduced, after-a-formal-agreement, this person [myself] naturally open-hearted, to repudiate her with such words.' *Uttána*, 'shallow,' 'unreserved,' is the opposite of *gambhira*, 'deep,' 'reserved:' see p. 38, note 1. *Samaya-púrvam*: compare p. 198, l. 1; and p. 173, l. 4 of the notes.

[1] 'Peace! a sin!' *i.e.*, 'Silence! let me not listen to such sinful words;' or, if no stop is placed after *śántam*, 'May the sin be palliated!' This seems to be the usual formula in the plays for averting the ill effects of blasphemous, malevolent, or lying words. Sometimes the stage-direction *karṇau pidháya* is omitted: compare Acts vii., 57; Mṛich., p. 36, l. 5; p. 230, l. 6; p. 306, l. 9; p. 329, l. 1. Málavik., p. 69, l. 10. Mudr., p. 24, l. 5.

[2] 'Why seekest thou to sully the royal-title [race, family] and to ruin this person [myself]; as a stream that-carries-away-its-own-banks (disturbs) the clear water (and overturns) the tree on its margin?' *Vyapadeśam*, i.e., *kúlam náma vá*, 'either family or name:' Ch. *Vyapdíśyate anena iti vyapadeśah kúlam*: Ś. *Ávilayitum*: infin. of a nom. verb from *ávila*, 'turbid.' *Sindhuh*, 'a river;' in Sanskrit always feminine.

Verse 122. Áryá *or* Gáthá. (*See* Verse 2.)

⏑ ⏑ – | ⏑ – ⏑ | ⏑ ⏑ – ‖ ⏑ – ⏑ | – ⏑ ⏑ | ⏑ – ⏑ | – ⏑ ⏑ | –
– – | ⏑ – ⏑ | – – ‖ ⏑ – ⏑ | – – | ⏑ | ⏑ ⏑ – | ⏑

गौतमी । णूणं दे सक्कावदारब्भन्तरे सचीतित्थसलिलं वन्दमा-

गौतमी । नूनं ते शक्रावताराभ्यन्तरे शचीतीर्थसलिलं वन्दमा-

णए पब्भट्ठं अङ्गुलीअअं ।

णाए प्रभ्रष्टम अङ्गुलीयकं ।[1]

राजा ॥ सस्मितं ॥ इदं तत्प्रत्युत्पन्नमति स्त्रैणमिति यद् उच्यते ।[2]

अक्कुन्तला । एत्थ दाव विहिणा दंसिदं पज्जत्तणं । अवरं दे

शकुन्तला । अत्र तावद् विधिना दर्शितं प्रभुत्वं ।[3] अपरं ते

कहिस्सं ।

कथयिष्यामि ।

राजा । श्रोतव्यम्[4] इदानीं संवृत्तं ।

[1] 'In all probability the ring slipped from (the finger of) thee as thou wert offering homage to the water at Śachí's holy-pool, within Śakrávatára.' Śakra is a name of Indra, and Śakrávatára some sacred place of pilgrimage where he descended upon earth. Śachí is his wife, to whom there was probably a *tírtha*, or holy bathing-place [see p. 16, note 2], consecrated at this place, where Śakuntalá had performed her ablutions.

[2] 'This is that which is said [thus is proved the truth of the proverb] "Woman-kind is ready-witted."' *Straiṇam* = *stri-játih*, 'the female sex:' K. The Bengálí have *idam tat pratyutpanna-matitwam stríṇám*: compare Hitop., l. 2320, where *pratyutpanna-matih* is the name given to the ready-witted fish. See also Hitop., line 2338, 'The food of women is said to be two-fold, their wit four-fold, their cunning six-fold, and their passion eight-fold.'

[3] 'Here, however, sovereignty has been shown by destiny.' A similar sentiment occurs further on in this play, and at the beginning of the 4th. Act of the Vikramorvaśí, *bhavitavyatá atra balavati*, 'Here destiny has shown its power.'

[4] Dr. Boehtlingk considers that *śrotavyam* is here taken as a substantive, and construes, 'The moment-for-hearing (what else you have to say) has now arrived:' compare page 111, line 7. As the passive participle is often used substantively the translation may be 'What took place is now to be heard.'

शकुन्तला । णं एक्कदिअहे णोमालिआमण्डवे णलिणीपत्तभा-

शकुन्तला । ननु एकदिवसे नवमालिकामण्डपे[1] नलिनीपत्रभा-

अणगअं उअअं तुह हत्थे सण्णिहिदं आसि ।

जनगतम् उदकं तव हस्ते सन्निहितम् आसीत् ।

राजा । शृणुमस् तावत् ।

शकुन्तला । तक्खणं सो मे पुत्तकिदओ दीहापङ्गो णाम मिअपो-

शकुन्तला । तत्क्षणं स मे पुत्रकृतको दीर्घापाङ्गो[2] नाम मृगपो-

दओ उवट्ठिदो । तुए अअं दाव पढमं पिअउत्ति अणुअम्पिणा उव-

तक उपस्थितः । त्वया अयं तावत् प्रथमं पिबतु इति अनुकम्पिना उप-

च्छन्दिदो उअएण । ण उण दे अपरिचआदो हत्थब्भासं उवगदो ।

च्छन्दितः[3] उदकेन । न पुनस् ते अपरिचयाद् हस्ताभ्यासम् उपगतः ।

पच्छा तस्सिं एव्व मए गहिदे सलिले णेण किदो पणओ । तदा

पश्चात् तस्मिन् एव मया गृहीते सलिले ऽनेन कृतः प्रणयः[4] । तदा

तुमं दत्थं पहसिदोसि । सव्वो सगन्धेसु विस्सम्भदि । दुवेवि एत्थ

त्वम् दृत्थं प्रहसितो ऽसि । सर्वः सगन्धेषु[5] विश्वसिति । द्वावपि अत्र

आरण्णआत्ति[6] ।

आरण्यकाविति ।

[1] 'Lying in a lotus-leaf-cup.' As to *gatam*: see p. 37, note 1. As to *sannihitam*: see p. 151, l. 6, with note.

[2] 'Having eyes with long outer corners.' This was the fawn mentioned p. 168, l. 10.

[3] *Upachchhanditah* = *jala-pánáya preritah*, 'was coaxed to drink the water:' Ś. = *pralobhitah*, 'enticed,' 'coaxed:' Chézy. According to Pánini, I., 3, 47, the meaning of the root *chhand* or *chhadi* (10th conj.) with *upa* is 'to conciliate privately by flattering or coaxing language.' It occurs in Ragh., v., 58, where Stenzler has translated it by '*obsecro*,' 'supplicate,' 'beg.'

[4] *Pranayah* is here, 'trust,' 'confidence' (= *viśwásah*: Ś.)

[5] 'In relatives.' *Sagandha* = *sadriśa* = *sannihita*. *Gandha* = *sambandha*: Ś.

[6] So reads my own MS. Kátavema has *árannaa* [Lass. Inst. Prák., p.

राजा। एवमादिभिर् आत्मकार्यनिवर्तिनीनाम् अनृतमयवाङ्मधुभिर् आकृष्यन्ते विषयिणः।[1]

गौतमी। महाभाग। ण अरुहसि एवं मन्तयितुं। तवोवणसंव-

गौतमी। महाभाग। न अर्हसि एवं मन्त्रयितुं। तपोवनसंव-

द्धिदो अणभिण्णो अअं जणो कइदवस्स।

र्धितो ऽनभिज्ञो ऽयं जनः कैतवस्य।

राजा। तापसवृद्धे।[2]

स्त्रीणाम् अशिक्षितपटुत्वम् अमानुषीषु
सन्दृश्यते किमुत याः प्रतिबोधवत्यः।
प्राग् अन्तरिक्षगमनात् स्वम् अपत्यजातम्
अन्यैर् द्विजैः परभृताः खलु पोषयन्ति॥[3] १२३॥

187], and interprets it by *áranyakau*. Some read *áraṇṇao* which seems to be an error for *araṇṇaáo* nom. pl. fem. The feminine is admissible on the principle of the superiority of the human species over animals.

[1] 'By such false honied words as these are voluptuaries allured by (women) repenting of their own deeds.' The Taylor and my own MS. have *nirvartinínám*. The Mackenzie has *yoshitám madhura-girbhih* for *anṛitamaya-vánmadhubhih*.

[2] According to Páṇini, ii., 2, 38, *tápasa-vṛiddhá* is a legitimate compound, although *vṛiddha-tápasi* would be more usual.

[3] 'The untaught cunning is observed of females (even) in-those-that-are-not-of-the-human-race [*i.e.*, even in animals]; how much more (of those) who are endowed with reason [*i.e.*, of women]. The female cuckoos, as-is-well-known [*khalu*] allow their own offspring to be reared by other birds, before soaring in the sky.' *Amánushishu*; i.e., *mánusha-játi-vyatiriktásu tiryag-játishu*: K. *Pratibodhavatyah = jnáninyah = chaitanya-bhájah*: Ś. The most obvious sense of this word, if the context would allow it, would be, 'those women who have received instruction.' *Para-bhṛitáh*: see p. 162, note 3.

Verse 123. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108.

शकुन्तला ॥ सरोषं ॥ अणज्ज । अत्तणो हिअआणुमाणेण पेक्ख-

शकुन्तला ॥ सरोषं ॥ अनार्य । आत्मनो हृदयानुमानेन प्रेक्ष-

सि । को दाणिं अण्णो धम्मकञ्चुअप्पवेसिणो तिणच्छण्णकूवोवमस्स

से । क इदानीम् अन्यो धर्मकञ्चुकप्रवेशिनस् तृणच्छन्नकूपोपमस्य

तव अणुकिदं पडिवदिस्सदि ।

तव अनुकृतं प्रतिपत्स्यते[1] ।

राजा ॥ आत्मगतं ॥ सन्दिग्धबुद्धिं मां कुर्वन् अकैतव दुर्वासाः

कोपो लक्ष्यते । तथा ह्यनया

मय्येव विस्मरणदारुणचित्तवृत्तौ
वृत्तं रहःप्रणयम् अप्रतिपद्यमाने ।
भेदाद् भ्रुवोः कुटिलयोर् अतिलोहिताक्ष्या
भग्नं शरासनम् इवातिरुषा स्मरस्य[2] ॥ १२४ ॥

॥ प्रकाशं ॥ भद्रे । प्रथितं दुष्यन्तस्य चरितं । तथापीदं न लक्ष्ये ।

[1] 'What other (person) now would act like [in imitation of] thee, that putting on the garb of virtue resemblest a grass-concealed well?' *Pratipatsyate*: see p. 135, l. 4, with note 1.

[2] 'For (when) I, whose state of feeling was dreadfully-severe from the absence of (all) recollection, (persisted in) not admitting that affection had privately existed (between us); it (seemed) as if (the god) Smara's bow was snapped asunder by that very-red-eyed one with excessive anger, on the parting of her curved eyebrows.' The double-entendre in the word *Smara*, which means 'recollection' as well as 'the god of Love,' is noticeable. See the notes on Kámadeva, p. 99, note 2, and p. 101, note 1. The figure by which the eyebrows of a beautiful woman are compared to Cupid's bow is common, and the glances from the eye are by a similar metaphor often likened to arrows discharged from it. Śakuntalá is said to break the bow by the parting of her eyebrows, which were contracted in anger. Possibly one effect of anger might be to wrinkle the brow, which would appear to separate the eyebrows.

Verse 124. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123.

शकुन्तला । सुट्ठु दाव अत्त सच्छन्दचारिणी किदम्हि । जा अहं

शकुन्तला । सुष्ठु तावद् अत्र स्वच्छन्दचारिणी[1] कृतास्मि । या अहम्

इमस्स पुरुवंसप्पच्चएण मुहमहुणो हिअअट्ठिअविसस्स हत्थब्भासं

अस्य पुरुवंशप्रत्ययेन मुखमधोर् हृदयस्थितविषस्य हस्ताभ्यासम्

उवगदा ॥ इति पटान्तेन मुखम् आवृत्य रोदिति ॥

उपगता ॥ इति पटान्तेन मुखम् आवृत्य रोदिति ॥

शार्ङ्गरवः । इत्थम् आत्मकृतम् अप्रतिहतं चापलं दहति[2] ।

अतः परीक्ष्य कर्तव्यं विशेषात् सङ्गतं रहः ।

अज्ञातहृदयेष्वेवं वैरीभवति सौहृदं[3] ॥ १२५ ॥

राजा । अयि भोः । किम् अत्रभवतीप्रत्ययाद् एवास्मान् सम्भृत-

दोषैर् अधिक्षिपथ[4] ।

[1] Literally, 'a wilful, self-willed woman,' 'one who acts on the impulse of the moment.' It may have this sense here, but Śankara interprets it by *gaṇiká*, 'a wanton, unchaste woman.'

[2] 'Thus a self-committed hasty-action, when not counteracted leads-to-keen-remorse [burns].' Most of the Devanágarí MSS. have *parihatam* for *apratihatam*; the Mackenzie has *pratihatam*; the oldest Bengálí *apratihatam*. *Chápalam* is 'any action proceeding from thoughtlessness or over-precipitation.' *Dahati*: the Hindús connect a burning or smarting sensation with the idea of remorse of conscience: compare the equivalent expressions *manas-tápa*, *paśchát-tápa*, *anutápa*, etc.

[3] 'Therefore an union, especially (when) in private, ought to be formed with-great-circumspection [after having made proper inquiry or experiment, *i.e.*, after investigating each other's character and circumstances]. Thus (is it that) between those who know not (each other's) hearts, friendship becomes enmity.' *Paríkshya*: the Bengáli have *samíkshya*. *Sangatam rahah* = *rahasi sangamah*: K.

[4] 'Do you reproach us with accumulated accusations [faults]?' Most of the Devanágarí MSS. have *sanyuta-doshákshareṇa kshiṇutha*. The above is

Verse 125. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51. 53, 73, 76, 84, 87.

शार्ङ्गरवः ॥ [1]सासूयं ॥ श्रुतं भवद्भिर् [2]अधरोत्तरं ।
आजन्मनः शाठ्यम् अशिक्षितो यस्
तस्याप्रमाणं वचनं जनस्य ।
परातिसन्धानम् अधीयते यैर्
विद्येति ते सन्तु किलाप्तवाचः [3]॥ १२६ ॥

राजा । भोः सत्यवादिन् । अभ्युपगतं तावद् अस्माभिर् एवं । किं पुनर् इमाम् अतिसन्धाय लभ्यते ।

शार्ङ्गरवः । विनिपातः [4]।

राजा । विनिपातः पौरवैः प्रार्थ्यत इति न श्रद्धेयम् एतत् ।

शारद्वतः । शार्ङ्गरव । किम् उत्तरेण । अनुष्ठितो गुरोः सन्देशः । प्रतिनिवर्तामहे वयं ॥ राजानं प्रति ॥

the reading of the oldest Bengálí, supported by Káṭavema, who has *sambhrita-dosha karshanena*.

[1] 'Scornfully,' 'sarcastically;' *lit.*, 'with detraction.'

[2] *Adharottaram* = *nikrishṭa-prádhányam*, 'ascendancy of the base,' 'placing that at the top which ought to be at the bottom:' Ch. In Manu, viii, 53, the word occurs in the sense of 'confused and contradictory statement:' and again in vii., 21, it is applied to express the confusion of ranks [*adharam* = *śúdrádi*; *uttaram* = *pradhánam*: Schol.] which would ensue, if justice were not duly administered by the king. It may be translated here 'perversion of the truth,' 'confusion of principles,' 'inversion of the proper order of things,' and probably refers to the proverbial sentiment expressed in the succeeding verse.

[3] 'The declaration of that person who from birth is untrained to guile (is) without authority. Let those persons, forsooth, by whom the deceiving of others is studied, calling it a science, be (alone considered) worthy of belief.' *Ájanmanah*: see p. 155, note 4 at end. *Apramánam* = *ayathártham*: Ś. *Atisandhánam*: compare p. 99, l. 3. *Ápta-váchah* = *yathártha-vachanáh*: Ś. = *pramána-váchah*: K.

[4] *Vinipáta* = *pratyaváya*: K. = *naraka-gamana*: Ś., 'ruin,' 'destruction.'

Verse 126. Upajáti or Ákhyánakí (variety of Trishṭubh). *See* Verses 41, 107, 121.

तद् एषा भवतः कान्ता त्यज वैनां गृहाण वा ।
उपपन्ना हि दारेषु प्रभुता सर्वतोमुखी[1] ॥ १२७ ॥

गौतमी । गच्छाग्रतः ।

॥ इति प्रस्थिताः ॥

शकुन्तला । कहं दूमिणा किदवेण विप्पलद्धम्हि । तुम्हेवि मं

शकुन्तला । कथम् अनेन कितवेन विप्रलब्धास्मि । यूयमपि मां

परिदेविणिं परिच्चअह ॥ इत्यनुप्रतिष्ठते ॥

परिदेविनीं परित्यजथ ॥ इत्यनुप्रतिष्ठते ॥

गौतमी ॥ स्थित्वा ॥ वत्स शार्ङ्गरव । अणुगच्छदि दूअंक्खु णो

गौतमी ॥ स्थित्वा ॥ वत्स शार्ङ्गरव । अनुगच्छति दूयं खलु नः

करुणपरिदेविणी सउन्दला । पच्चादेसपरुसे भत्तुणि किं वा मे

करुणपरिदेविनी शकुन्तला । प्रत्यादेशपरुषे भर्तरि किं वा मे

पुत्तिआ करिस्सदि ।

पुत्री करिष्यति ।

शार्ङ्गरवः ॥ सरोषं निवृत्य ॥ किं पुरोभागिनि स्खातव्यम् अवलम्बसे[2] ॥ शकुन्तला भीता वेपते ॥

[1] 'She is, then, your wife: either abandon her or take her: for the authority over wives is admitted to be unlimited [reaching everywhere, unbounded].' *Kántá*: the Bengálí MSS. have *patní*. *Sarvato-mukhí* = *sarva-karaṇa-samarthá*, 'omnipotent,' 'able to do everything:' Ch. = *sarva-prakárena*, 'of every kind:' Ś. The literal meaning of the word is 'looking or facing in every direction.'

[2] 'O naughty one, dost thou affect independence [art thou determined to have thy own way]?' *Puro-bhágini* = *dushṭe*: K. = *doshaika-darśini* = *doshaika-dṛik*: Ś., Ch. The first sense of *puro-bhágin* is 'one who takes the first share or more than his proper share,' *i.e.*, 'a forward, grasping character.' In this sense it occurs at the end of 3rd. Act of Vikram., *má mám puro-*

Verse 127. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76 84, 87, 125.

शार्ङ्गरवः । शकुन्तले ।

यदि यथा वदति क्षितिपस्तथा
त्वमसि किं पितुरुत्कुलया त्वया ।
अथ तु वेत्सि शुचि व्रतमात्मनः
पतिकुले तव दास्यमपि क्षमं ॥ १२८ ॥[1]

तिष्ठ । साधयामो वयं ।[2]

राजा । भोस्तपस्विन् । किमत्रभवतीं विप्रलभसे । कुतः ।

कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव ।
वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ॥ १२९ ॥[3]

bhágini 'ti samarthayasi. It next passes into the sense of 'a malevolent, censorious, calumniating person:' see Amara-kosha. Lastly, as here, it seems to be used generally for 'a wilful, perverse, wicked person.' Most of the Devanágarí, unsupported by the Scholiasts, have *purobháge. Swátantryam*: compare Manu ix., 3, *na stri swátantryam arhati*; and see p. 48, note 1.

[1] 'If thou art so, as the king asserts, what (connection will remain) to the father with thee fallen from thy family [an outcast from thy family, degenerated]? but if thou art conscious that thy own marriage-vow [conduct] is free-from-taint [pure, inviolate], even slavery will be supportable in thy husband's household.' *Kim pitur*: some of the Bengálí MSS. have *kim punar utkulayá*, i.e., *Kula-vyavahárátikramena vidyamánayá*: Ś. *Vratam* = *charitram*, 'conduct:' K. = *pati-vratam*: Ś.

[2] 'We must set off on our return,' *lit.*, We must finish our business.

[3] 'The moon awakes [expands] the night-lotuses only, the sun the day-lotuses only: for the character [feelings] of those who control their passions recoils [turns away with abhorrence] from embracing the wife of another.' *Kumuda* is a kind of lotus, which blossoms in the night [see p. 120, note 2] the *pankaja*, or mud-born lotus [Nelumbium speciosum], opens its petals only in the day. *Bodhayati* = *prakásayati. Parigraha*: see p. 181, note 4.

Verse 128. Druta-Vilambita (variety of Jagatí). *See* Verses 45, 72.

Verse 129. Áryá *or* Gáthá. *See* Verse 2.

⏑ ⏑ – | – ⏑ ⏑ | – – ‖ ⏑ ⏑ – | – ⏑ ⏑ | ⏑ – ⏑ | – – | ⏑
⏑ ⏑ – | ⏑ ⏑ ⏑ ⏑ | – ⏑ ⏑ ‖ – – | ⏑ ⏑ – | ⏑ | – – | –

शार्ङ्गरवः । यदा तु पूर्ववृत्तम् अन्यसङ्गाद्[1] विस्मृतो भवान् । तदा कथम् अधर्मभीरुः ।

राजा । भवन्तम् एवात्र गुरुलाघवं[2] पृच्छामि ।

मूढः स्याम् अहम् एषा वा वदेन् मिथ्येति संशये[3] ।
दारत्यागी भवाम्याहो परस्त्रीस्पर्शपांशुलः ॥ १३० ॥

पुरोहितः ॥ विचार्यं ॥ यदि तावद् एवं क्रियतां ।

राजा । अनुशास्तु मां भवान् ।

पुरोहितः । अत्रभवती तावद् आप्रसवाद् अस्मद्गृहे तिष्ठतु । कुत इदम् उच्यत इति चेत् । त्वं साधुभिर् उद्दिष्टः । प्रथममेव चक्रवर्तिनं पुत्रं जनयिष्यसीति[4] । स चेन् मुनिदौहित्रस् तल्लक्षणोपपन्नो भविष्यति ।

[1] *Anya-sangát*, i.e., *anyasyáh kántáyáh sangát*, 'on account of union with another wife.' As to *vismrita*: see p. 162, note 1 at end.

[2] *Guru-lághava* is properly a kind of abstract noun formed from the Dwandwa *guru-laghu*, the vriddhi taking place in the second member of the compound instead of the first. The sense will then be, 'I ask your reverence as to the greater and the less [*i.e.* the heavier and the lighter] sin.' This is addressed to the Bráhman who acts as the Purohita or family priest, whose duty it would be to advise the king as to which was the greater or less sinful course. This sense of *guru-lághava* is supported by two other passages: Mahábh., xii., 1273; and Episode of Yajn., 6. The more obvious sense of the compound would be, 'the alleviation [solution] of a grave matter.'

[3] 'In a doubt as to whether I may be infatuated or she may speak falsely, shall I become a repudiator of my wife, or defiled by contact with another's wife?' *Áho*: see p. 47, note 1 at end.

[4] 'A son who has the mark of the chakra or discus in his hand.' When the lines of the right hand formed themselves into a circle, this was the mark of a future hero and emperor. *Chakra-vartin* is generally explained to mean, 'an emperor whose dominion extends to the horizon [*chakra*] or from sea to sea.'

Verse 130. Śloka *or* Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51 53, 73, 76, 84, 87, 125, 127.

अभिनन्द्य मूर्द्धान्तम् एनां प्रवेशयिष्यसि[1] । विपर्यये तु पितुर् अस्याः समीपनयनम् अवस्थितमेव ।

राजा । यथा गुरुभ्यो रोचते ।

पुरोहितः । वत्से । अनुगच्छ मां ।

शकुन्तला । भगवति वसुधे । देहि मे विवरं ।

शकुन्तला । भगवति वसुधे । देहि मे विवरं[2] ।

॥ इति रुदन्ती प्रस्थिता । निष्क्रान्ता सह पुरोधसा सह तपस्विभिश्च । राजा शापव्यवहितस्मृतिः शकुन्तलागतमेव चिन्तयति ॥

नेपथ्ये । आश्चर्यं ।

राजा ॥ आकर्ण्य ॥ किं नु खलु स्यात् ।

पुरोहितः ॥ प्रविश्य । सविस्मयं ॥ देव । अद्भुतं खलु संवृत्तं ।

राजा । किमेवं ।

पुरोहितः । देव । परावृत्तेषु कण्वशिष्येषु

सा निन्दन्ती स्वानि भाग्यानि बाला
बाहुक्षेपं क्रन्दितुं च प्रवृत्ता[3] ।

राजा । किं च ।

[1] 'If the Muni's daughter's-son shall be endowed with this mark [these marks], having congratulated her thou shalt introduce her to the female-apartments.' *Dauhitra*, from *duhitri*, is like *pautra*, 'a son's son,' from *putra*. *Śuddhánta*: see p. 21, note 1.

[2] 'Grant me admission or entrance,' 'Open to receive me,' *i.e.*, Let me remain no longer in the land of the living. *Mama pravéśáya dwidhá bhava*, 'Cleave in two to let me enter:' Ś. The Bengálí MSS. have *antaram* = *avakáśam* instead of *vivaram*.

[3] 'That young-creature upbraiding her own fortunes, throwing up her arms, and beginning to weep'—or, 'and beginning to weep with repeated uplifting of her arms.'—*Báhútkshepam* [so read all the MSS.]; this is an instance of an adverbial indeclinable participle of repetition compounded with a noun. *Bhujochchálanam yathá bhavati evam kranditum pravrittá*: Ś. It is equivalent to *báhú utkshipya*, repetition of the action being perhaps implied.

पुरोहितः ।

स्त्रीसंस्थानं चाप्सरस्तीर्थम् आराद्
उत्क्षिप्यैनां ज्योतिर् एकं[1] जगाम ॥ १३१ ॥

॥ सर्वे विस्मयं रूपयन्ति ॥

राजा । भगवन् । प्रागपि सो ऽस्माभिर् अर्थः प्रत्यादिष्ट एव । किं वृथा तर्केणान्विष्यते । विश्राम्यतु भवान् ।

पुरोहितः ॥ विलोक्य ॥ विजयस्व ॥ इति निष्क्रान्तः ॥

राजा । वेत्रवति । पर्याकुलो ऽस्मि । शयनभूमिमार्गम् आदेशय ।

प्रतीहारी । इदो इदो देवो ॥ इति प्रस्थिता ॥

प्रतीहारी । इत इतो देवः ॥ इति प्रस्थिता ॥

राजा ।

कामं प्रत्यादिष्टां स्मरामि न परिग्रहं मुनेस् तनयां ।
बलवत् तु दूयमानं प्रत्याययतीव मां हृदयं[2] ॥ १३२ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ पञ्चमो ऽङ्कः ॥

Examples of this participle are numerous in Bhaṭṭi, as in ii., 11, *Latánupátam kusumáni agṛihṇát, silopavesam ásta, &c.*

[1] 'A single flash-of-light in female shape having snatched her up near Apsaras-tírtha went off (with her).' *Stri-sansthánam*, i.e., *striyá iva ákṛitir yasya*: Ś. *Tírtha* : see page 16, note 2. *Árát* = *antike* = *nikaṭe*: K., Ś. *Jyotir* = *tejas*. *Jagáma*: the Bengálí and the Mackenzie MSS. have *tirobhút*, 'disappeared,' 'vanished.'

[2] 'Granted, I remember not the repudiated Muni's daughter (to be my) wife; nevertheless (my) heart being powerfully agitated forces me as it were to believe (her).' *Kámam* = *atyartham*: K. *Kámam kámánumatau*: Ś. Compare p. 24, l. 1; p. 54, note 3. *Pratyáyayati*, i.e., *tatparigrahe*: Ś.

Verse 131. Śáliní (variety of Trishṭubh), consisting of eleven syllables to the half-line, each half-line being alike.

– – – – | – ⏑ – – ⏑ – – ‖

Verse 132. Áryá *or* Gáthá. (*See* Verse 2.)

– – | – – | – – ‖ ⏑ – ⏑ | ⏑ ⏑ – | ⏑ – ⏑ | – ⏑ ⏑ | –
⏑ ⏑ – | ⏑ – ⏑ | – – ‖ – – | ⏑ ⏑ – | ⏑ | – ⏑ ⏑ | –

॥ अथ पञ्चमषष्ठाङ्कमध्ये प्रवेशकः[1] ॥

॥ ततः प्रविशति नागरिकः श्यालः पश्चाद्बद्धपुरुषम् आदाय रक्षिणौ[2] च ॥

रक्खिणो ॥ ताडयित्वा ॥ अले कुम्भिलआ । कहेहि । कहिं तुए एसे

रक्षिणौ ॥ ताडयित्वा ॥ अरे कुम्भिलक[2] । कथय । कुत्र त्वया एतत्

[1] See page 97, note 3.

[2] 'Then enters the king's-brother-in-law (as) superintendent of the city-police, and two policemen [guards] bringing a man (with his hands) bound behind.' *Nágarika* = *nagarádhikárí*, 'superintendent of the city:' Ś. = *nagare niyuktah* 'one set over the city:' K., and equivalent here to 'the chief of the police.' *Śyála* = *ráshtriyah* or *ráshtríyah* [Am.-kosha, i., vii., 14]. The king's brother-in-law, who here acts as the superintendent of police, is a character not unfrequently introduced in the plays: compare Mṛich., p. 224, l. 4; p. 227, l. 12; p. 230, l. 1, in which passages he is called *rája-śyálah and ráshtriya-śyálah*. Kátavema observes that the policemen and the fishermen in this scene speak the Mágadhí form of Prákṛit: see Lassen's Instit. Prák., p. 391, but Śankara affirms that the fisherman speaks the Śakára or Śakárika dialect [*Chaura-pátras tu śakára-námadheya śakára-práya-bháshanát*] see Lass. Inst., Prák., p.422. Both Śankara and Kátavema have omitted to make mention of the dialect spoken by the Śyála or Nágarika. According to Viśwanátha [Sáhit. Darp., page 180, line 12] he ought to speak the Dákshiṇátyá form of Prákṛit. In the Bengálí MSS., and some of the Devanágarí, he is certainly made to speak a dialect, distinct from the other characters of this scene, but in the best MSS. pure Prákṛit forms are found in the speeches attributed to him. Indeed, as brother-in-law of the king, he must have been a Kshatriya, or one of the military caste.

[2] 'O thief!' *Kumbhila* or *kumbhilaka*, seems to be identical with *kumbhíla, kumbhílaka, kumbhíra, kumbhíraka*, etc., although the meaning 'thief' is not given to the two latter words in the dictionary. Compare in the beginning of Act 5. of the Vikramorvaśí, *maṇi-kumbhíraka*, 'gem-stealer,' (applied to the bird who swallowed the crest-jewel); at the end of Act 2, *loptreṇa súchitasya kumbhírakasya*; and in Málavik., *aho kumbhílakaih parihaṇiyá chandriká*.

मणिबन्धणुक्किण्णामहेए लाञ्छकीए अङ्गुलीअए ग्रमाग्रादिए ।
मणिबन्धनोत्कीर्णनामधेयं राजकीयम् अङ्गुलीयकं समासादितं ।[1]

पुरुषः ॥ भीतिनाटितकेन ॥ पसीदन्ते भावमिस्से । अहके ए
पुरुषः ॥ भीतिनाटितकेन[2] ॥ प्रसीदन्तु भावमिश्राः[3] । अहं न

ईदिग्रकम्मकारी ।
ईदृग्रकर्मकारी ।

प्रथमः । किं खु ग्रोहणे बम्हणेत्ति कलिअ रण्णा पडिग्गहे
प्रथमः । किं खलु ग्राभनो ब्राह्मण इति कृत्वा राज्ञा प्रतिग्रहो

दिण्णे ।
दत्तः[4] ।

पुरुषः । ग्रुणुह दाणिं । अहके ग्रक्कावदारब्भन्तरवासी धीवले ।
पुरुषः । ग्रृणुत इदानीं । अहं ग्रक्कावताराभ्यन्तरवासी धीवरः[5] ।

[1] 'The setting of which is engraven with his name.' *Maṇi-bandhana* which usually signifies 'the wrist,' is here the place of the setting [technically, the collet, نگین دان *nigín dán*] of the jewel which formed the *mudrá* or seal of the ring, mentioned p. 52, note 2. *Maṇi khachyate yasmin iti maṇi-bandhana*: K. The name might have been engraven on the stone itself, or on the gold in which it was set. *Utkṛi* is used in the sense of 'excavating,' in Mahábh., i., 5813; and *samutkirṇa* with the meaning 'perforated,' in Ragh., i., 4.

[2] 'With a gesticulation of fear.' The *ka* added to *nátita* may possibly signify a poor, sorry, or ludicrous gesture. It is often pleonastic, but in the plays it will sometimes be found affixed to the passive participle, to which it gives the sense of a verbal noun. Thus *udbhrántaka* and *apaváritaka* [Mṛich., p. 171] for *udbhránti* and *apavárana*.'

[3] 'Your honour.' *Bháva* = *mánya*: Ś., 'venerable,' 'respectable' [see Wilson], to which *miśra* may be added: see p. 6, note 2.

[4] 'Was it forsooth a present given by the king (to thee) imagining (thee to be) an illustrious Bráhman?' *Pratigraha* [see p. 52, l. 3 with note] is especially 'a donation to a Bráhman at suitable periods.' *Kṛitwá*: see p. 171, note 1 in middle; and compare Málavikágn., 23, 9, *para-káryam iti kṛitwá*. Also Mṛich., 147, 5.

[5] *Śakrávatára*: see page 105, line 2, note 1.

द्वितीयः । पाउच्चला । किं अम्हेहिं जादी पुच्छिदा ।

द्वितीयः । पाटच्चल । किम् अस्माभिर् जातिं पृष्टः[1] ।

शाल्लः । सूअअ । कहेदु सव्वं अणुक्कमेण । मा णं अन्तरा पडि-

शाल्लः । सूचक[2] । कथयतु सर्वम् अनुक्रमेण । मा एनं अन्तरा प्रति-

बन्धह ।

बध्नीतं ।

उभौ । जं आबुत्ते आणवेदि । कहेहि ।

उभौ । यद् आबत्त[3] आज्ञापयति । कथय ।

पुरुषः । अहके जालुग्गालादीहिं मच्छबन्धणोवाएहिं कुडुम्बभ-

पुरुषः । अहं जालोद्गारादिभिर् मत्स्यबन्धनोपायैः कुटुम्बभ-

रणं करोमि[4] ।

लणं कलेमि ।

शाल्लः ॥ विहस्य ॥ विसुद्धो दाणिं आजीवो ।

शाल्लः ॥ विहस्य ॥ विशुद्ध इदानीम् आजीवः[5] ।

पुरुषः । भट्टा । मा एव्वं भण ।

पुरुषः । भर्तः । मा एवं भण ।

[1] Verbs of 'asking' in Sanskṛit govern a double accusative case, one of which is retained after the pass. participle.

[2] *Súchaka*, 'a spy,' 'an informer,' is the name of one of the *rakshiṇah*, or policemen.

[3] *Ábutta*, 'a sister's husband,' or 'brother-in-law,' according to Amara-k., vii., 12. In Mṛich., p. 339, l. 12, this word is applied as a title of respect by a son to his father; but Dr. Boehtlingk conjectures that this may be an error for *ávuka*, the regular theatrical term for 'father.'

[4] 'I make the support of my family by nets, hooks, and the other contrivances for catching fish.' *Udgála* or *udgára* = *valíśa* or *vaḍíśa*, 'a fish-hook:' K.

[5] This is spoken ironically, as according to Manu (x, 46-48), the *nisháda*, or fisherman caste, was one of the lowest. 'Those who are considered as low-born shall subsist only by such employments as the twice-born despise.

सहजे किल जे विणिन्दिए ण हु दे कम्म विवज्जणीअए ।
सहजं किल यद् विनिन्दितं न खलु तत् कर्म्म विवर्जनीयं ।
पशुमालणकम्मदालुणे अणुकम्पामिदु एव्व शोत्तिए ॥ १३३ ॥
पशुमारणकर्म्मदारुणो अनुकम्पामृदुर् एव श्रोत्रियः[1] १३३ ॥
श्यालः । तदो तदो ।
श्यालः । ततस् ततः ।

Nishádas (must subsist) by catching fish, &c.' Any occupation which involved the sin of slaughtering animals (excepting in the case of sacrificing to the god Śiva) was considered despicable. Butchers and leather-sellers were as great, or even greater, objects of scorn.

[1] 'That occupation in which one was born, as-the-saying-is (*kila*), though in-bad-repute, verily must not be abandoned. The same sacrificing-Bráhmaṇ, who is savage in the act of slaughtering animals, may be (of a disposition) tender with compassion.' *Sahajam* = *kula-kramánugatam*, 'inherited from one's forefathers.' Manu is very peremptory in restricting special occupations to the different castes, especially to the mixed and lowest castes, formed by intermarriage with the others. 'A man of the lowest class, who, through covetousness, lives by the acts of the highest, let the king strip of all his wealth and banish. His own office, though badly performed, is preferable to that of another, though well performed; for he who lives by the duties of another class, immediately falls from his own:' x., 96, 97. Hence we find the employments of fishing, slaughtering animals for food, leather-selling, basket-making, burning the dead, &c. &c., assigned to men born in certain impure castes, and confined perpetually to their descendants. To the higher and purer castes a greater variety of employment was allowed. Śankara observes that the Bráhmaṇ is called *Shaṭ-karmá*, from the precept of Manu (i., 88), which enjoins upon him six occupations, viz., reading, teaching, sacrificing, assisting others to sacrifice, giving, and receiving. Under certain circumstances he was allowed by Manu to engage even in trade, and other employments. The sacrifice of animals was enjoined only on the priests of the god Śiva. The Bráhmaṇ, in the worship of this god, might have to kill

---

Verse 133. Vaitálíya, containing twenty-one syllables to the line, each whole line being alike, the first and third half-lines ending at the tenth syllable. *See* Verse 52.

⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ – ‖ ⏑ ⏑ – – ⏑ ⏑ – ⏑ – ⏑ –

पुरुषः । एक्कम्मिं दिअहे खण्डसो लोहिअमच्छे मए कप्पिदे

पुरुषः । एकस्मिन् दिवसे खण्डशो रोहितमत्स्यो[1] मया कल्पितो

जाव । तस्स उदलब्भन्तले एदं लदणभासुलं अङ्गुलीअअं देक्खिअं ।

यावत् । तस्य उदराभ्यन्तरे एतद् रत्नभासुरम् अङ्गुलीयकं दृष्टं ।

पच्छा अहके से विक्कआअ दंसअन्ते गहिदे भावमिस्सेहिं । मालेह वा ।

पश्चाद् अहम् अस्य विक्रयाय दर्शयन् गृहीतो भावमिश्रैः । मारयत वा ।

मुञ्चेह वा । अअं से आअमवुत्तन्ते ।

मुञ्चत वा । अयम् अस्य आगमवृत्तान्तः ।

शालः । जाणुअ । विस्सगन्धी गोहादी मच्छबन्धो एव्व णिस्संशअं[2] ।

शालः । जानुक । विस्रगन्धिर् गोघाती मत्स्यबन्ध एव निःसंशयं ।

animals; but this was as much a necessary part of his business, as killing fish, of the fisherman, and was no proof of any natural cruelty of disposition. Śankara defines a *Śrotriya Bráhman* thus: *Janmaná Bráhmano jneyah sanskárair dwija uchyate vidyayá yáti vipratwam tribhih śrotriya uchyate*, i.e., 'Birth constitutes the title Bráhman, sacramental rites (especially that of investiture with the sacred thread) the title Dwija, or twice-born; knowledge, the title Vipra; and all three Śrotriya.' The usual definition of this word is, a Bráhman conversant with *śruti*, or scripture.

[1] The *Rohita* or *Rohi* fish [Cyprinus Rohita] *lit.*, Red-fish, is a kind of carp, found in lakes and ponds in the neighbourhood of the Ganges. It grows to the length of three feet, is very voracious, and its flesh, though coarse, is eaten. Its back is olive-coloured, its belly of a beautiful golden hue, its fins and eyes red.

[2] 'O Jánuka, the villain stinking (as he does) of raw flesh (is) doubtless a fisherman.' *Jánuka* is the name of the other policeman, who is supposed to have detected the thief; *jánuka iti chora-jnátur apara-padáter náma*: Ś. Some of the Bengálí MSS. have *jálua* for *jáluka*. *Visra-gandhi* = *ámisha-gandhi*: Ch. *Go-ghátí*: the killing of a cow [*go-hatyá*] is reckoned by the Hindús a most heinous crime: compare Hitop., l. 162. Hence *go-ghátí*, 'cow-killer,' is applied as a reproachful epithet to any rogue or low person. Thus in the Mrichchhakatí, p. 299, l. 4; p. 317, l. 2, the Chándála is called *go-ha* or *go-ghna*.

अङ्गुलीअअदंसणं मे विमरिसिदव्वं । राउलं एव्व गच्छामो ।

अङ्गुलीयकदर्शनम् अस्य विमर्ष्टव्यं[1] । राजकुलम् एव गच्छामः ।

रच्चिणी । तह । मच्छ अरे गण्ठिभेदअ ।

रच्चिणी । तथा । गच्छ अरे ग्रन्थिभेदक[2] ।

॥ सर्वे परिक्रामन्ति ॥

श्याल: । सूचअ । इमं पुरद्दारे अप्पमत्ता पडिवालह । जाव

श्याल: । सूचक । इमं पुरद्वारे ऽप्रमत्तौ प्रतिपालयतं । यावद्

इमं अङ्गुलीअअं जहागमणं भट्टिणो णिवेदिअ तदो सासणं पडि-

इदम् अङ्गुलीयकं यथागमनं भर्तुर् निवेद्य ततः शासनं प्रती-

च्छिअ णिक्कमामि ।

च्छ निष्क्रमामि ।

उभौ । पविसदु आवुत्ते सामिपसादस्स ।

उभौ । प्रविशतु आवुत्तः स्वामिप्रसादाय ।

॥ निष्क्रान्तः श्यालः ॥

प्रथमः । जाणुअ । चिराअदि खु आवुत्ते ।

प्रथमः । जानुक । चिरायति खलु आवुत्तः ।

द्वितीयः । णं अवसरोवसप्पणीआ राआणो ।

द्वितीयः । ननु अवसरोपसर्पणीया राजानः ।

प्रथमः । जाणुअ । फुरन्ति मे हत्था इमस्स वज्झस्स सुमणो

प्रथमः । जानुक । स्फुरतो मे हस्तौ अस्य बध्यस्य सुमनः

[1] '(But) the finding [seeing, showing] of the ring by him must be (more closely) inquired into.' *Vimarshṭavyam* = *jijnásitavyam*: Ś. The root *mṛiś* with *vi* has usually the sense of 'to consider of,' 'investigate;' but if the root be *mṛij*, the sense would be 'must be pardoned,' 'overlooked.' Káṭavema has *vimárshṭavyam*, from *mṛij*.

[2] 'Cut-purse,' *lit.*, 'knot-breaker' or 'knot-cutter.' The Hindús generally carry their money tied up in a knot in one end of a cloth, which is bound round the waist.

पिणद्धुं ॥ इति पुरुषं निर्दिशति ॥

पिनद्धुं[1] ॥ इति पुरुषं निर्दिशति ॥

पुरुषः । ण अलुहदि भावे अकालणमालणे भविदुं ।

पुरुषः । न अर्हति भावो ऽकारणमारणो भवितुं ।

द्वितीयः ॥ विलोक्य ॥ एशे अम्हाणं शामी पत्तहत्थे लाअशाशणं

द्वितीयः ॥ विलोक्य ॥ एष नौ स्वामी पत्रहस्तो राजशासनं

पडिच्छिअ इदोमुहे देक्खीअदि । गिद्धबली भविश्शशि । शुणो मुहं

प्रतीय इतोमुखो दृश्यते । गृध्रबलिर् भविष्यसि । शुनो मुखं

वा देक्खिश्शशि ।

वा द्रक्ष्यसि[2] ।

श्याल: ॥ प्रविश्य ॥ सूअअ । मुच्चेदु एसो जालोअजीवी । उवणणो

श्यालः ॥ प्रविश्य ॥ सूचक । मुच्यताम् एष जालोपजीवः । उपपन्नः

किल अअं अङ्गुलीअअस्स आअमो ।

किल अयम् अङ्गुलीयकस्य आगमः ।

सूचक । जह आवुत्तो भणादि ।

सूचक । यथा आवुत्तो भणति ।

[1] 'My hands tingle [my fingers itch] to bind a flower (about the head) of this victim [criminal about to be executed].' All the Devanágarí MSS. have *sumanah pinaddhum*, excepting the Mackenzie, which has *sumahaṇam* for *śumaṇo*. The Bengálí have got rid of the difficulty by substituting *vyápádayitum*, 'to kill.' It is clear from what follows that the two policemen expected that their master would return with the king's order for putting the fisherman to death. From the Málati-Mádhava, and other plays, it is evident that a person about to be offered as a victim to Śiva or Durgá had a wreath of flowers bound round the head. It may reasonably be assumed that this was also the case with common criminals, previous to their execution.

[2] 'Thou wilt be food for [an offering to] the crows [vultures], or wilt see the face of a dog.' *Gridhrah-balih*: see p. 179, note 1. *Śuno mukham*: so read all the Devanágarí MSS., excepting the Mackenzie, which omits the clause entirely. Dr. Bochtlingk has adopted as an emendation, *śiśuno*

द्वितीयः । एशे जमशदणं पविशिअ पडिणिवुत्ते ॥ इति पुरुषं

द्वितीयः । एष यमसद[1] प्रविश्य प्रतिनिवृत्तः ॥ इति पुरुषं

परिमुक्तबन्धनं करोति ।

परिमुक्तबन्धनं करोति ।

पुरुषः ॥ श्शालं प्रणम्म ॥ भट्टा । अज्ज कीलिशे मे आजीवे ।

पुरुषः ॥ श्यालं प्रणम्य ॥ भर्तः । अथ कीदृशो मे आजीवः[2] ।

श्शालः । एस भट्टिणा अङ्गुलीअअमुल्लसम्मिदो पसादोवि दा-

श्यालः । एष भर्त्रा अङ्गुलीयकमूल्यसम्मितः प्रसादो[3]ऽपि दा-

विदो ॥ इति पुरुषायार्घं प्रयच्छति ॥

पितः ॥ इति पुरुषायार्घं प्रयच्छति ॥

पुरुषः ॥ सप्रणामं प्रतिगृह्य ॥ भट्टकेण अणुग्गहिदम्हि ।

पुरुषः ॥ सप्रणामं प्रतिगृह्य ॥ भर्त्रा अनुगृहीतोऽस्मि ।

सूचकः । एशे णाम अणुग्गहिदे जे शूलादो अवदालिअ हत्थि-

सूचकः । एष नाम अनुगृहीतो यः शूलाद् अवतार्य हस्ति-

क्कन्धे पडिट्ठाविदे ।

स्कन्धे प्रतिष्ठापितः[4] ।

muham, i.e., *śiśor* [not *śiśuṇo*] *mukham*, and translated 'or thou wilt see the face of (thy) child (once more).' He has supported this interpretation by a reference to two other passages, one in the 7th. Act of this play [*putra-mukha-darśanena*], another in Mṛich., 303, 4. Doubtless *putra-mukham dṛiś* is a common phrase, but the whole point of this passage seems to me to lie in the ludicrous substitution of *śunah* for *putrasya*.

[1] *Yama-sadana*, 'the abode of Yama,' *i.e.*, the infernal city, Yama-pur, whither the Hindús believe a departed soul immediately repairs, and receives a just sentence from Yama, the Hindú Pluto or Minos. The name Yama, i.e,, Restrainer or Punisher [from *yam*, 'to restrain'] is given to him as judge of departed spirits and god of punishment.

[2] This is said ironically, in reference to p. 218, line 14, note 5.

[3] Properly 'a favour,' here 'a present,' 'a gift.'

[4] 'This (fellow) forsooth (may well say he) has been favoured, who, after

जानुकः । आवुत्त । पालिदोशिअं कहेदि तेण अङ्गुलीअएण

जानुकः । आवुत्त । पारितोषिकं कथयति तेन अङ्गुलीयकेन

भट्टिणो गअमदेण होदव्वं ।

भर्तुः सम्मतेन भवितव्यं ।[1]

शाल्वः । ण तस्सं महारुहं रदणं भट्टिणो बहुमदंत्ति तक्केमि ।

शाल्वः । न तस्मिन् महार्हं रत्नं भर्तुर् बहुमतमिति तर्कयामि ।

तस्सु दंसणेण भट्टिणो अभिमदो जणो सुमरिदो । मुहुत्तअं पकि-

तस्य दर्शनेन भर्तुर् अभिमतो जनः स्मृतः । मुहूर्तं प्रकृ-

दिगम्भीरोवि पज्जुस्सुअमणो आसि ।

तिगम्भीरो ऽपि पर्य्युत्सुकमनाः आसीत्[2] ।

सूचकः । शेविदं णाम आवुत्तेण ।

सूचकः । सेवितं नाम आवुत्तेन ।

जानुकः । एं भणाहि । इमश्श कए मच्छिआभत्तुणोत्ति ॥ इति

जानुकः । ननु भण । अस्य कृते मत्स्यिकाभर्तुरिति[3] ॥ इति

पुरुषम् असूयया पश्यति ॥

पुरुषम् असूयया पश्यति ॥

being made to descend from the stake, has been mounted on the withers of an elephant.' *Śúla*, 'a stake for impaling criminals.' The act of impaling was called *śúláropaṇa*, and one who deserved it *śúlya*. 'Mounting on an elephant,' denotes elevation to high dignity, elephants being used in triumphal processions.

[1] This is the reading of Kátavema. Most of the Devanágarí have *palidośam kahehi* for *paritosham kathaya*. Translate: 'The present proves [intimates] that this ring must be highly prized by the king.'

[2] 'Though naturally reserved [unruffled, deep, profound] he became for a moment agitated in mind.' *Gambhira*: see p. 38, note 1, and p. 203, note 3, at end. Kátavema reads *pajjasu-ṇaaṇo* for *paryaśru-nayana*. All Asiatics are skilful in suppressing or concealing emotion.

[3] So read most of the Devanágarí MSS. *Matsyiká* is not given in the Dictionary. Dr. Boehtlingk translates it by *fisch-brut*, 'the fry of fish,' and

पुरुषः । भट्टालके । इदो अद्धं तुम्हाणं पुप्फणोमुल्लं होदु ।

पुरुषः । भट्टारकाः । इतो ऽर्द्धं युष्माकं सुमनोमूल्यं भवतु ।[1]

जानुकः । एत्तके जुज्जइ ।

जानुकः । एतावद् युज्यते ।

श्यालः । धीवर । महत्तरो तुमं पिअवअस्सको दाणिं मे संवुत्तो ।

श्यालः । धीवर । महत्तरस् त्वं प्रियवयस्य इदानीं मे संवृत्तः ।

कादम्बरीसक्खिअं अम्हाणं पढमसोहिदं दुच्छीअदि । ता सोण्डिआ-

कादम्बरीसाक्षिकम् अस्माकं प्रथमसौहृदम् इष्यते[2] । तत् शौण्डिका-

पणं एव्व मच्छामो ।

पणम् एव गच्छामः ।

सर्वे । तह ।

सर्वे । तथा ।

॥ इति निष्क्रान्ताः सर्वे ॥

॥ प्रवेशकः ॥

observes that it is also the name for a kind of fish called in German *schaar*. Had the word been *matsyika* or *mátsyika*, 'a fisherman,' there would have been no difficulty. May it not mean 'a fish-woman,' and the phrase be translated, 'this lord of a fish-woman,' 'this husband of a fish-woman?' Kátavema and the Bengálí have *matsya-śatror*, 'enemy of fishes.'

[1] 'Let the half of this be the price of your flower (for binding about my head).' The fisherman is again ironical. The allusion of course is to the flower mentioned at p. 222, note 1. There is probably a double-entendre in *sumanah*, which may signify 'good-will,' as well as 'flower.'

[2] 'Our first friendship requires to be attested over (some) wine,' *i.e.*, We must pledge ourselves over our cups or in drinking each other's health. *Kádambarí*, 'an intoxicating liquor distilled from the Kadamba flower.' *Sákshikam*: compare Málavikág., page 53, line 7; Raghu-vanśa, xi., 48, and Hitopadeśa, line 842.

॥ अथ षष्ठो ऽङ्कः ॥

॥ ततः प्रविशत्याकाशयानेन सानुमती नामाप्सराः ॥

सानुमती । णिव्वत्तिदं मए पज्जाअणिव्वत्तणिज्जं अच्छरातित्थ-
सानुमती। निर्वर्तितं मया पर्यायनिर्वर्तनीयम् अप्सरस्तीर्थ-
सणिज्जं । जाव साऊजणस्स अभिसेअकालोत्ति सय्यदं दूमस्स रा-
सान्निध्यं। यावत् साधुजनस्य अभिषेककाल इति साम्प्रतम् अस्य रा-
एसिणो उदन्तं पच्चक्खीकरिस्सं । णं मेणआसम्बन्धेण सरीरभूदा
जर्षेर् उदन्तं प्रत्यक्षीकरिष्यामि । ननु मेनकासम्बन्धेन शरीरभूता
दाणिं मे सउन्दला । ताएअ दुहिदुणिमित्तं आदिट्ठपुव्वम्हि ॥
इदानीं मे शकुन्तला । तया च दुहितृनिमित्तम् आदिष्टपूर्वास्मि ॥

[1] 'Attendance at Apsaras-tírtha (which is wont) to be performed (by us) in regular-rotation has been performed by me. Now, whilst (it is) the bathing-time of the good people [*i.e.*, of Śakuntalá and the nymphs], I will with my own eyes ascertain the circumstances [news] of this Rájarshi.' *Sánnidhyam*, lit., 'proximity.' Here it denotes 'close attendance or waiting,' as in Hitop., line 1112, *anujñiná sánnidhyam avaśyam karaṇiyam*. In the interlude before the 4th. Act of Vikram., *upasthána* occurs with the same sense in a parallel passage: *Apsaro-vyápára-paryáyeṇa súryasya upastháne vartamánayá priya-sakhyá viná vasanta-samaya ágata iti balavad utkaṇṭhitá 'smi*, 'I am mightily troubled that the spring season has arrived during the absence of my dear friend, who is in attendance upon Súrya, according to the regular cycle of nymph's duty.'

[2] 'Verily by (my) connexion with Menaká, Śakuntalá has now become part of myself,' *lit.*, 'my own body,' *i.e.*, 'part of my own flesh and blood,' 'identified with myself.' As to the nymph Menaká, the mother of Śakuntalá, see p. 43, l. 10 with note 2, and p. 44, note 1. *Śarira-bhútá*: this is the same sort of compound as *púga-kṛita* or *púga-bhúta*: see Páṇini, II., i., 59,

समन्ताद् अवलोक्य ॥ किं णुक्खु उदुच्छवेवि णिरुच्छवारम्भं विअ
समन्ताद् अवलोक्य ॥ किं नु खलु ऋतूत्सवे[1] ऽपि निरुत्सवारम्भम् इव
एदं राअउलं दीसइ । अत्थि मे विहवो पणिधाणेण[2] सव्वं परिण्णादुं ।
एतद् राजकुलं दृश्यते । अस्ति मे विभवः प्रणिधानेन सर्वं परिज्ञातुं ।
किन्तु सहीए आदरो मए माणइदव्वो । होदु । इमाणं एव्व उज्जा-
किन्तु सख्या आदरो मया मानयितव्यः । भवतु । अनयोर् एव उद्या-
णपालिआणं तिरक्खरिणीपरिच्छण्णा पस्सपरिवत्तिणी भविअ उव-
नपालिकयोस् तिरस्करिणीपरिच्छन्ना पार्श्वपरिवर्तिनी भूत्वा उप-
लम्भिस्सं ॥ इति नाट्येनावतीर्य स्थिता ॥
लप्स्ये ॥ इति नाट्येनावतीर्य स्थिता ॥

and p. 168, note 1 at end. Compare in Málavikág., 33, 12, *śarîram asi me*, 'thou art my body.'

[1] *Ritútsava*, lit., 'the festival of the season,' *i.e.*, the *Vasantotsava*, or 'great vernal festival,' in celebration of the return of spring, and said to be in honour of the god Krishṇa. Originally his son Kámadeva, the god of Love, must have been the object of worship in this festival. It is identified with the Holi or Dolá-yátra, the Saturnalia, or rather, Carnival of the Hindús, when people of all conditions take liberties with each other, especially by scattering red powder and coloured water on the clothes of persons passing in the street, as described in Ratnávali, pp. 5, 6, 7, where syringes and waterpipes are used by the crowd. Flowers, and especially the opening blossoms of the Mango, would naturally be much used for decoration at this festival, and as offerings to the god of Love. It was formerly held on the full moon of the month Chaitra, or about the beginning of April, but now on the full moon of Phálguna, or about the beginning of March. The other great Hindú festival, held in the autumn, about October, is called *Durgotsava* or *Durgá-pújá*, being in honour of the goddess Durgá.

[2] *Praṇidhána*, 'profound meditation,' or that mental faculty by which divine beings were supposed to be able to ascertain future events. The verb *praṇidhá* is primarily 'to fix in;' hence 'to fix the mind on,' 'be intent on.' Compare in Vikram. [interlude before the 4th. Act] *mayá praṇidhána-sthitayá atyáhitam upalabdham.*

॥ ततः प्रविशति चूताङ्कुरम् अवलोकयन्ती चेटी । अपरा च पृष्ठतस् तस्याः ॥

प्रथमा ।

आअम्बहरिअपण्डुर वसन्तमासस्सु जीअसव्वस्सु ।

आताम्रहरितपाण्डुर वसन्तमासस्य जीवसर्वस्व ।

दिट्ठोसि चूदकोरअ उदुमङ्गलं तुमं पसाएमि ॥ १३४ ॥

दृष्टोऽसि चूतकोरक ऋतुमङ्गलं त्वां प्रसादयामि ॥ १३४ ॥

द्वितीया । परऊदिए किं एआइणी मन्तेसि ।

द्वितीया । परभृतिके किम् एकाकिनी मन्त्रयसे ।

प्रथमा । मऊअरिए । चूदकलिअं देक्खिअ उम्मत्तिआ परऊदि-

प्रथमा । मधुकरिके । चूतकलिकां दृष्ट्वा उन्मत्ता परभृति-

आ होदि ।

का भवति ।

द्वितीया ॥ सहर्षं त्वरया उपगम्य ॥ कहं उवट्ठिदो मऊमासो ।

द्वितीया ॥ सहर्षं त्वरया उपगम्य ॥ कथम् उपस्थितो मधुमासः ।

[1] 'O reddish pale-green mango-blossom, the very essence of the life of the vernal month, thou art seen (by me, and) I bid thee hail, auspicious-harbinger of the season.' *Átámra*, etc. This kind of Dwandwa Bahuvríhi compound, expressing varieties of colour is noticed by Pánini, II., i., 69. Compare *krishṇa-śukla*, *lohita-śavala*, etc. *Á*, prefixed, implies diminution, and is equivalent to *ishat*. So *ápándu*, 'yellowish,' or 'slightly yellow:' Vikram., Act 2. *Jíva-sarva-swa*, lit., 'whose whole substance is constituted of life:' see p. 32, note 5 in middle. Some MSS. have *jíva-sarva-swam*, agreeing with *twám*. *Mangalam*, 'anything auspicious,' 'any symbol or sign of happiness;' in this latter sense it seems to be used here. The goddess Durgá is called in the same way *sarva-mangalá*, 'presiding over the happiness

Verse 134. Áryá *or* Gáthá. (*See* Verse 2.)

— — | ⏑ ⏑ ⏑ ⏑ | — ⏑ ⏑ ‖ ⏑ — ⏑ | — — | ⏑ — ⏑ | — — | ⏑

— — | ⏑ — ⏑ | — ⏑ ⏑ ‖ ⏑ ⏑ — | ⏑ — ⏑ | ⏑ | ⏑ — ⏑ | —

In the last half-line the syllables *mam* and *e* are considered short by a license peculiar to Prákṛit prosody.

प्रथमा । मञ्जरिए । तव दाणिं कालो एसो मदविब्भमगो-

प्रथमा । मधुकरिके । तव इदानीं काल एष मदविभ्रमगी-

दाणं ।

तानां ।

द्वितीया । सहि । अवलम्ब मं । जाव अग्गपादट्ठिआ भविअ

द्वितीया । सखि । अवलम्बस्व मां । यावद् अग्रपादस्थिता भूत्वा

चूदकलिअं गेण्हिअ कामदेवच्चणं करेमि ।

चूतकलिकां गृहीत्वा कामदेवार्चनं करोमि ।

प्रथमा । जइ ममबिक्खु अद्धं अच्चणफलस्स ।

प्रथमा । यदि ममापि खलु अर्द्धम् अर्चनफलस्य ।

द्वितीया । अकहिदेवि एदं सम्पज्जइ । जदो एक्कं एव्व णो जी-

द्वितीया । अकथिते ऽपि एतत् सम्पद्यते । यत एकम् एव नौ जी-

विदं । दुधाठिदं सरीरं ॥ सखीम् अवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति ॥

वितं । द्विधास्थितं शरीरं ॥ सखीम् अवलम्ब्य स्थिता चूताङ्कुरं गृह्णाति ॥

अए । अप्पडिबुद्धोवि चूदप्पसवो एत्थ बन्धणभङ्गसुरभी होदि ।

अये । अप्रतिबुद्धो ऽपि चूतप्रसवो ऽत्र बन्धनभङ्गसुरभिर् भवति ।[1]

॥ कपोतहस्तकं कृत्वा[2] ॥

of the whole world.' *Ritu* is evidently here the season *par excellence*, the season of all others. *Prasádayámi*, lit., 'I ask thee to be favourable,' 'I entreat thee to be propitious.'

[1] *Bandhana*, i.e., *prasava-bandhana*, 'the foot-stalk of the flower:' see p. 103, l. 8, note 3.

[2] 'Having joined the hands together,' or 'having placed them one over another.' *Kapota* is properly 'a dove or pigeon;' but Kátavema informs us that it is also the name for a mode of joining the hands. Probably the hands and fingers were brought into a position bearing some fancied resemblance to a pigeon. Śankara and Chandra-śekhara quote the following verse which seems to intimate that this position was significant of humble entreaty, respectful representation, or fear; *Sarva-párśwa-samáśleshát kapotah sarva-*

तुंमि मए चूदङ्कुर दिण्णो कामस्स गहिदधणुअस्स ।
त्वमसि मया चूताङ्कुर दत्तः कामस्य गृहीतधनोः ।
पहिअजणजुवदिलक्खो पञ्चब्भहिओ सरो होहि ॥ १३५ ॥
पथिकजनयुवतिलक्ष्यः पञ्चाभ्यधिकः शरो भव[1] ॥ १३५ ॥

॥ इति चूताङ्कुरं क्षिपति ॥

कञ्चुकी ॥ प्रविश्य पटाक्षेपेण[2] कुपितः ॥ मा तावद् अनात्मज्ञे[3] । देवेन प्रतिषिद्धे वसन्तोत्सवे त्वम् आम्रकलिकाभङ्गं किम् आरभसे ।

उभे ॥ भीते ॥ पसीददु अज्जो । अग्गहीदत्थाओ वअं ।

उभे ॥ भीते ॥ प्रसीदतु आर्यः । अगृहीतार्थे आवां ।

कञ्चुकी । न किल श्रुतं युवाभ्यां । यद् वासन्तिकैस् तरुभिर् अपि देवस्य शासनं प्रमाणीकृतं तदाश्रयिभिः पक्षिभिश्च[4] । तथा हि

चूतानां चिरनिर्गतापि कलिका बध्नाति न स्वं रजः
सन्नद्धं यदपि स्थितं कुरुवकं तत्कोरकावस्थया ।

śirshaka [*sarpa-śirshaka*: Ś.], *Bhítau vijnápane chaiva vinaye cha prayujyate.*

[1] 'O mango-sprout, thou art offered by me to Káma-deva (now in the act of) taking-up-his-bow. Become the most excellent arrow of the five, having-for-thy-mark maidens whose lovers are journeying (to some distant land).' As to Káma or Káma-deva and the epithet *panchábhyadhika* [= *śreshṭha*: K. = *shashṭha*: Ś.]: see p. 99, note 2. *Pathika-jana-yuvati*: compare Meghadúta, verse 8, *pathika-vaniták.* With reference to the offering of flowers to Káma-deva, compare Ratnávali, pp. 14, 17.

[2] 'With a hurried toss of the curtain:' see p. 144, note 1.

[3] 'Do not so, thou thoughtless woman!' *Anátma-jna* [= *átma-parichaya-rahita*] lit., 'one who does not know his own nature.' It denotes here, 'one who is thoughtless about orders.' As to the Kanchukí or chamberlain, see page 186, note 1.

[4] 'When even by the vernal shrubs, and by the feathered tribes [birds] their inhabitants, the commands of the king are made the rule [obeyed].'

Verse 135. Áryá *or* Gáthá. *See* Verse 2.

— ⏑ ⏑ | — — | — ⏑ ⏑ ‖ — — | — — | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ — | ⏑
⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | — — ‖ — — | ⏑ ⏑ — | ⏑ | — — | ⏑

कण्ठेषु स्खलितं गते ऽपि शिशिरे पुंस्कोकिलानां रुतं
शङ्के संहरति स्मरो ऽपि चकितस्तूणार्द्धकृष्टं शरं[1] ॥ १३६ ॥

उभे । णत्थि सन्देहो । महप्पहावो राएसी ।

उभे । नास्ति सन्देहः । महाप्रभावो राजर्षिः ।

पढमा । अज्ज । कति दिअहाइं अम्हाणं मित्तावसुणा रट्ठिएण

प्रथमा । आर्ये । कति दिवसानि आवयोर् मित्रावसुना राष्ट्रियेण

भट्टिणो पादमूलं पेसिदाणं । दूदं च णो पमदवणस्स पालणकम्म

भर्तुः पादमूलं प्रेषितयोः[2] । दूत्यं च नौ प्रमदवनस्य पालनकर्म

Pramána is 'a rule or standard of action,' and *pramáṇi-kri*, 'to receive as a rule,' 'to admit as authority:' compare p. 188, l. 5.

[1] 'The bud of the mangoes, though long since protruded, does not form [gather] its own pollen [dust]. The kuruvaka, although ready-to-flower [completely studded with buds] remains stationary in its budding state. The note [voice] falters in the throats of the male-cuckoos, though the cold-dews are passed. I suspect even Smara, being daunted, arrests [replaces] the shaft half-drawn from (his) quiver.' *Badhnáti*: see p. 28, note 1 in middle; and compare *ishad-baddha-rajah-kaṇágra-kapíśá chúte navá manjarí*: Vikram., Act 2. *Sannaddham* = *pushpitum udyatam*: Ś. = *vikásonmukham*: K.: Compare p. 27, l. 5, note 2. *Sthitam*: compare p. 1, l. 2. *Kuruvaka* is either the crimson amaranth, or a purple species of Barleria. Sir W. Jones makes no mention of it. *Tat-korakávasthayá* = *kaliká-daśayá*: Ś., i.e., *na vikásitam*: Ch. *Skhalitam* = *gadgaditam*: K. *Śiśira*, properly 'the dewy season,' or 'season of hoar-frost.' The Hindús divide the year into six seasons of two months each, viz.—1. Spring, Vasanta, beginning about the middle of March, or according to some, February; 2. Summer, Grishma; 3. Rains, Varsháh; 4. Autumn, Śarad; 5. Winter, Hemanta; 6. Dews, Śiśira. *Punskokila*: see p. 162, note 3. *Sanharati*: compare p. 14, l. 1. It is clear that *san-hri* and *prati-san-hri* may have the sense of 'replace,' in reference to a quiver, as in Mahábh., 3, 772, we have *sanharaswa punar váṇam*. See also Ragh., iii., 64. *Smara*: see p. 208, note 2.

[2] '(But) few days (have elapsed) to us sent to the feet of his majesty

Verse 136. Śárdúla-vikríḍiṭa (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111.

समप्पिदं । ता आअन्तुअदाए अस्सुदपुव्वो अम्हेहिं एसो वुत्तन्तो ।

समर्पितं । तद् आगन्तुकतया[1] अश्रुतपूर्व आवाभ्याम् एष वृत्तान्तः ।

कञ्चुकी । भवतु । न पुनर् एवं प्रवर्तितव्यं ।

उभे । अज्ज । कोदूहलं णो । जदि इमिणा जणेण[2] सोदव्वं कहेदु

उभे । आर्य । कौतूहलं नौ । यदि अनेन जनेन श्रोतव्यं कथयतु

भट्टं । किंणिमित्तं भट्टिणा वसन्तूसवो पडिसिद्धो ।

भवान् । किन्निमित्तं भर्त्रा वसन्तोत्सवः प्रतिषिद्धः ।

सानुमती । उत्सवप्पिआ खु मणुस्सा । गरुणा कारणेण होदव्वं ।

सानुमती । उत्सवप्रियाः[3] खलु मनुष्याः । गुरुणा कारणेन भवितव्यं ।

कञ्चुकी । बहुलीभूतम्[4] एतत् किं न कथ्यते । किम् अत्रभवत्योः

कर्णपथं नायातं शकुन्तलाप्रत्यादेशकौलीनं[5] ।

by Mitrá-vasu, the king's brother-in-law.' *Kati* like *kiyat* may be either interrogative or indefinite. So *kati padáni gatwá*: Ratnávali, p. 14, l. 6. After *divasáni*, Kátavema supplies *gatáni*, 'have passed.' This construction of the genitive case after *gata* expressing the lapse of time is not uncommon. Compare *ashṭa panchásatam rátryah śayánasya adya me gatah*: Mahábh., xiii., 7732. *Adya daśamo másas tátasya uparatasya*: Mudr., 80, 11. *Máso játasya*: Páṇini, II., 2, 5. *Páda-múlam*, lit., 'the root of the feet,' 'the heel.' The phrase *páda-múlam preshita*, expressive of the most humble servitude, occurs elsewhere: see Mudr., p. 16, l. 8; and p. 64, l. 16. *Rásh-ṭriyeṇa*: see p. 216 note 2. The king's brother-in-law probably acted as a kind of viceroy.

[1] 'Since we are but just arrived,' or 'by reason of our being strangers.' See note on *baddha-pallavatayá*, p. 28, l. 6.

[2] 'By us:' see note to *ayam janah*, p. 145, l. 2, and compare p. 110, l. 2.

[3] *Utsava-priyáh*, 'fond of festivals:' see p. 162, note 1 at end.

[4] *Bahuli-bhútam* = *sakala-viditam*, 'generally known,' 'notorious:' Ś.

[5] 'Has not the scandal about the repudiation of Śakuntalá reached your ladyships' ears?' *Karṇa-patha*, lit., 'the path or range of the ears:' see p. 110, note 2; and compare *lochana-patham yántyá*: Ratnávali, l. 2. *Kaulina* = *loka-váda*, 'report:' K. = *pariváda* or *apaváda*, 'evil report:' Ch. It is certainly derived from *kula*, 'a family,' and may signify 'report relating to

उभे। सुदं रट्ठिणो मुहादो जाव अङ्गुलीअअदंसणं।

उभे। श्रुतं राष्ट्रियस्य मुखाद् यावद् अङ्गुलीयकदर्शनं।

कञ्चुकी। तेन ह्यल्पं कथयितव्यं। यदैव खलु स्वाङ्गुलीयकदर्शनाद् अनुस्मृतं देवेन सत्यम् ऊढपूर्वा मया तत्रभवती रहसि शकुन्तला मोहात् प्रत्यादिष्टेति तदा प्रभृत्येव पश्चात्तापम् उपगतो देवः। तथा हि

रम्यं द्वेष्टि यथा पुरा प्रकृतिभिर् न प्रत्यहं सेव्यते
शय्याप्रान्तविवर्तनैर् विगमयत्युन्निद्र एव क्षपाः।
दाक्षिण्येन ददाति वाचम् उचिताम् अन्तःपुरेभ्यो यदा
गोत्रेषु स्खलितस् तदा भवति च व्रीडाविलक्षश् चिरं[2] ॥ १३७ ॥

family or private matters,' 'family scandal.' It is so used in Vikramorvaśí, Act 2, *etat kaulinam vijṛimbhate.*

[1] This must come from a Sanskrit crude form *ráshṭri* or from *ráshṭrin*, neither of which are given in the Dictionary.

[2] 'He abhors (everything) pleasurable. He is not as formerly respectfully-waited-on every day by (his) courtiers [counsellors, ministers]. He spends his nights, without even closing his eyes, in tossing [rolling] about on the edge of his couch. When, out of politeness, he addresses the usual-civil speeches to the women of the palace, then he blunders in (their) names and becomes for a long while disconcerted [abashed] with shame.' *Ramyam*, i.e., *srak-chandana-vanitádi*, 'garlands, sandal, women, etc.:' K.; in fact, 'the pleasures of sense.' *Prakṛitibhih* = *sachivaih*: Ch. = *sishṭaih*: Ś. *Uchitám* = *arhám* = *tatkála-yogyám*: K.: see p. 145, l. 8. *Antahpurebhyo*: see p. 123, note 4. *Gotreshu* = *námasu*: Ś., Ch. = *námadheyeshu*: K. *Skhalitah* = *viparyastah*: K., i.e., 'by mistake he utters the name of Śakuntalá:' K., Ś. To indicate a lover's absence of mind or rather the one engrossing object of his thoughts, Hindú poets are fond of making him fall into the trap of calling others by the name of his mistress. Compare Kumára-sam., iv., 8. See also Ragh., xix., 14—*Náma vallabha-janasya te mayá prápya bhágyam api tasya kánkshyate iti tam gotra-viskhalitam úchur anganáh*, 'The women thus addressed him making mistakes in their names [calling them by the name of his beloved], Since I have received the name of thy beloved I desire

---

Verse 137. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* Verse 136.

सानुमती । पिअं मे ।

सानुमती । प्रियं मे ।

कञ्चुकी । अस्मात् प्रभवतो वैमनस्याद्[1] उत्सवः प्रत्याख्यातः ।

उभे । जुज्जइ ।

उभे । युज्यते ।

नेपथ्ये । एदु एदु भवं ।

नेपथ्ये । एतु एतु भवान् ।

कञ्चुकी ॥ कर्णे दत्त्वा ॥ अये । इत एवाभिवर्तते देवः । स्वकर्मानुष्ठीयतां ।

उभे । तह ॥ इति निष्क्रान्ते ॥

उभे । तथा ॥ इति निष्क्रान्ते ॥

॥ ततः प्रविशति पश्चात्तापसदृशवेशो राजा विदूषकः प्रतीहारी च ॥

कञ्चुकी ॥ राजानम् अवलोक्य ॥ अहो सर्वास्ववस्थासु रमणीयत्वम् आकृतिविशेषाणां । एवम् उत्सुको ऽपि प्रियदर्शनो देवः । तथा हि

प्रत्यादिष्टविशेषमण्डनविधिर् वामप्रकोष्ठार्पितं
बिभ्रत् काञ्चनम् एकम् एव वलयं श्वासापरक्लाधरः ।
चिन्ताजागरणप्रताम्रनयनस् तेजोगुणाद् आत्मनः
संस्कारोल्लिखितो महामणिर् इव क्षीणो ऽपि नालक्ष्यते[2] ॥ १३८ ॥

also her lot:' also Praveśaka to Act 2 of Vikram., *yan-nimittam bhartá utkaṇṭhitas tasyáh striyá námná bhartrá devi álapitá.* And another passage in the Vishkambha at the opening of the next Act, *tayá purushottama iti vaktavye purúravasiti nirgatá váṇi.*

[1] 'In consequence of this mental derangement of his majesty.' *Vaimanasya,* abstract noun from *vimanas,* 'disordered in mind,' 'changed in mind,' 'absent in mind.' *Prabhavato* [= *rájnah*: Chézy: = *prabhoh*: K.] gen. case of *prabhavat,* 'ruling,' 'one who rules;' it seems to be used like *prabhu* and *prabhavishnu* in addressing or speaking of kings. Compare *násti prabhavato 'parádhah*: Vikramorvaśí, Act 2 at end.

[2] 'Scorning distinguished [superior] forms of decoration; wearing but a

---

Verse 138. Śárdúla-vikríḍita (variety of Atidhriti). *See* last verse.

सानुमती ॥ राजानं दृष्ट्वा ॥ ठाणेक्खु पच्चादेसविमाणिदावि

सानुमती ॥ राजानं दृष्ट्वा ॥ स्थाने खलु प्रत्यादेशविमानितापि

इमस्स किदे सउन्दला किलम्मदि ।

अस्य कृते शकुन्तला क्लाम्यति ।

राजा ॥ ध्यानमन्दं परिक्रम्य ॥

प्रथमं सारङ्गाक्ष्या प्रियया प्रतिबोध्यमानमपि सुप्तं ।

अनुशयदुःखायेदं हतहृदयं सम्प्रति विबुद्धं ॥ १३९ ॥

सानुमती । णं ईदिसाणि तवस्सिणीए भाअहेआणि ।

सानुमती । ननु ईदृशानि तपस्विन्या भागधेयानि ।

single golden bracelet fastened [placed] on the left fore-arm; with lips bloodless from sighing; with eyes very red from sleeplessness (caused) by thought (upon Śakuntalá); through the excellence of his own (inherent) lustre, though he be attenuated he is not observed (to be so), like a magnificent gem (whose surface is) ground away by the polishing-stone.' *Pratyádishṭa-viśesha-maṇḍana-vidhir* = *nirákṛita-viśishṭálankára-vidhánah* : Ś. Compare Megh., verse 92, and *prasádhana-vidheh prasádhana-viśeshah* : Vikram., Act 2. *Prakoshṭha* [see page 51, note 3] = *kúrpara-maṇi-bandhana-madhyabhága* : K. Compare page 115, note 1. *Bibhrat* = *dadhat* : in the pres. part. of verbs of the 3rd. conj., the nom. case is identical with the crude. *Aparakta* is equivalent to *nírakta*, *rakta-hína*, 'bloodless,' 'pale.' The effect of long and deep sighs would be to draw the blood away from the lips. Compare Megh., verses 83, 89. *Chintá-jágaraṇa*, i.e., *Śakuntalá-vishayiṇyá chintayá* : Ś. *Guṇát* = *utkarshát* : K. *Sanskára* = *śáṇa* : K. = *prastara-viśesha*: Wilson gives the sense 'polishing;' compare Hitopadeśa, line 15. *Sáṇollikhitah* = *śáṇodghṛishṭah* : K. *Nálakshyate* : see page 70, note 3 at end.

[1] 'Previously this paralysed [blighted] heart slumbered even whilst-it-was being-roused-from-sleep by my fawn-eyed beloved. Now it is broad-awake to the anguish of remorse.' *Anuśaya-duhkháya* = *paścháttápa-khedáya*. *Samprati*, i.e., *tad-virahe* : Ś. *Vibuddham* = *jágṛitam* : Ś.

Verse 139. Áryá *or* Gáthá. (*See* Verse 2.)

⏑ ⏑ — | — — | — — ‖ ⏑ ⏑ — | ⏑ ⏑ — | ⏑ — ⏑ | ⏑ ⏑ — | —

⏑ ⏑ ⏑ ⏑ | — — | — — ‖ ⏑ ⏑ ⏑ ⏑ | — — | ⏑ | ⏑ ⏑ — | —

विदूषकः ॥ अपवार्य ॥ लङ्घिदो एसो भूओवि सउन्दलावाहिणा।

विदूषकः ॥ अपवार्य ॥ लङ्घित एष भूयोऽपि शकुन्तलाव्याधिना[1]।

ण आणे। कहं चिकिच्छिदव्वो भविस्सदित्ति।

न जाने। कथं चिकित्सितव्यो भविष्यतीति।

कञ्चुकी ॥ उपगम्य ॥ जयतु जयतु देवः। महाराज। प्रत्यवेक्षिताः प्रमदवनभूमयः। यथाकामम् अध्यास्तां विनोदस्थानानि महाराजः।

राजा। वेत्रवति। मद्वचनाद् अमात्यम् आर्यपिशुनं ब्रूहि। चिरप्रबोधान् न सम्भावितम् अस्माभिर् अद्य धर्मासनम् अध्यासितुं। यत् प्रत्यवेक्षितं पौरकार्यम् आर्येण। तत् पत्रम् आरोप्य दीयताम्[2] इति।

प्रतीहारी। जं देवो आणवेदि ॥ इति निष्क्रान्ता ॥

प्रतीहारी। यद् देव आज्ञापयति ॥ इति निष्क्रान्ता ॥

राजा। वातायन। त्वम् अपि स्वं नियोगम् अशून्यं कुरु[3]।

कञ्चुकी। यद् आज्ञापयति देवः ॥ इति निष्क्रान्तः ॥

विदूषकः। किदं भवदा णिम्मच्छिअं। सम्पदं सिसिरातवच्छेअ

विदूषकः। कृतं भवता निर्मक्षिकं[4]। साम्प्रतं शिशिरातपच्छेद-

रमणीए इमस्सिं पमदवणुद्देसे अत्ताणं रमइस्ससि।

रमणीये अस्मिन् प्रमदवनोद्देशे आत्मानं रमयिष्यसि।

राजा। वयस्य। रम्भोपनिपातिनोऽनर्था[5] इति यद् उच्यते तद् अव्यभिचारि वचः। कुतः।

[1] 'He is again attacked [seized, afflicted] by a Śakuntalá-fever,' *i.e.*, He is again love-sick for Śakuntalá. *Langhita:* see p. 97, note 1.

[2] 'Having committed that to writing [to a letter], let it be sent to me;' or, 'having written that in a letter, let it be given (to some messenger.)' *Diyatám = prahiyatám*: Ś.

[3] *Swa-niyogam antahpurávekshá-rúpam*, 'thy stated business consisting of superintendence of the female apartments:' Ś. *Vátáyana* is the name of the Kanchukí: see p. 186, note 1.

[4] See page 75, line 9, note 5. *Makshikáyá api abháván nirjanam*: Ś.

[5] 'Misfortunes rush in through the (first) hole (they can find)' *i.e.*, Mis-

मुनिसुताप्रणयस्मृतिरोधिना
मम च मुक्तम् इदं तमसा मनः ।
मनसिजेन सखे प्रहरिष्यता
धनुषि चूतशरश्च निवेशितः[1] ॥ १४० ॥

विदूषकः । चिट्ठ दाव । जाव इमिणा दण्डकट्ठेण कन्दप्पवाणं

विदूषकः । तिष्ठ तावत् । यावद् अनेन दण्डकाष्ठेन कन्दर्पबाणं

fortunes are continually on the watch for an opening or vulnerable point by which to assail us; they seize the first opportunity that offers for attacking us; they quickly succeed each other before we have time to stand on our guard. This must have been a common proverb, something like our 'Misfortunes never come alone.' The king observes that 'this which is a saying commonly current among men is quite consistent and true [*avyabhichári*] in his own case,' and he then proceeds to explain why [*kutas*: see p. 54, note 2] in the subsequent verse. *Randhra* = *chhidra*: K. *Upanipátino* = *samápatanti*: K. *Anarthán* = *ápadah*: K. *Yad uchyate*, i.e., *lokena*: K. *avyabhichári* = *aviparyási* [i.e., *nányathá bhavati*]: K. = *avaśyam-bhávi* or *yathártham*: Ś. Dr. Boehtlingk translates, 'The unfortunate fall into a hole [grave],' which seems to me only supportable by a reading *randhropari-pátino 'narthá*, noticed by Kátavema, although not adopted by him. Compare Bhartri-hari, ii., 86. *Práyo gachchhati yatra bhágya-rahitas tatraiva yánty ápadah.*

[1] 'No sooner is this my soul freed from the darkness that obstructed the remembrance of my love for the sage's daughter, than a mango-blossom-shaft, O my friend, is fixed on (his) bow by the Heart-born (god) now-about-to-shoot-at-me.' The occurrence of *cha* in each clause denotes immediate connexion or succession, expressed in English by 'so soon as,' 'immediately on,' 'scarcely—when,' etc.: compare Kumára-sam., iii., 58. *Manasi-ja*, 'born in the mind or heart,' a name of the Hindú Cupid: see page 101, note 1. *Praharishyat*, 'about to strike,' part. of the 2d. future. *Chúta-śara*: see p. 99, note 2 in middle. The verse which follows this in the Bengálí and Mackenzie MSS. is probably spurious.

[2] I have adopted *váṇam* from the oldest Bengálí MSS. Śankara and

---

Verse 140. Druta-Vilambita (variety of Jagatí). *See* Verses 45, 72, 128.

णासदस्सामि ॥ इति दण्डकाष्ठम् उद्यम्य चूताङ्कुरं पातयितुम् इच्छति।
नाशयिष्यामि ॥ इति दण्डकाष्ठम् उद्यम्य चूताङ्कुरं पातयितुम् इच्छति।

राजा ॥ सस्मितं ॥ भवतु। दृष्टं ब्रह्मवर्चसं[1]। सखे। क्वोपविष्टः प्रियायाः किञ्चिद् अनुकारिणीषु लतासु दृष्टिं विलोभयामि।

विदूषकः। णं आसण्णपरिआरिआ चदुरिआ भवदा सन्दिट्ठा।
विदूषकः। ननु आसन्नपरिचारिका[2] चतुरिका भवता सन्दिष्टा।

माहवीमण्डवे इमं वेलं अदिवाहिस्सं। तहिं मे चित्तफलअ-
माधवीमण्डपे इमां वेलाम् अतिवाहयिष्यामि[3]। तस्मिन् मे चित्रफलक[4]-
गदं सहत्थलिहिदं तत्तहोदीए सउन्दलाए पडिकिदिं आणेहित्ति।
गतां स्वहस्तलिखितां तत्रभवत्याः शकुन्तलायाः प्रतिकृतिम् आनयेति।

राजा। ईदृशं हृदयविनोदस्थानं। तत् तमेव मार्गम् आदेशय।

विदूषकः। इदो इदो भवं।
विदूषकः। इत इतो भवान्।

॥ उभौ परिक्रामतः सानुमत्यनुगच्छति ॥

विदूषकः। एसो मणिसिलापट्टअसणाहो माहवीमण्डवो उव-
विदूषकः। एष मणिशिलापट्टकसनाथो[5] माधवीमण्डप उप-

Chandra-śekhara have *vánán*. The Devanágarí, *vváhim* for *vyáádhim*. Kátavema reads *vváham* for *vyádham*, 'a hunter,' 'shooter.' May not *vyádhi* like *vyádha* signify 'hunting,' 'shooting,' 'sport?' in which case the Devanágarí reading might be retained.

[1] 'The mighty power of a Bráhman is seen (by me).' This is said ironically in reference to the Vidúshaka's ridiculous attempt to destroy the arrows of Kámadeva.

[2] Literally, 'a near attendant,' *i.e.*, 'an attendant about one's person.'

[3] *Vah* in the caus. with *ati*, has the sense of 'to pass time.' Compare Ragh., xix., 47; ix., 70.

[4] *Chitra-phalaka*, 'a picture-tablet,' 'a tablet for painting.' The same expression occurs in Ratnávali, p. 21, l. 8; and p. 22, l. 1, and Vikram., Act 2. As to *gatám*, here meaning 'committed to,' see p. 206, note 1.

[5] *Maṇi-śilápaṭṭaka-sanátha*, 'furnished with a marble seat:' see p. 26, note 1.

हाररमणिज्जदाए णिस्सिमत्तं साअदेण विअ णो पडिच्छदि । ता
हाररमणीयतया[1] निःसंशयं स्वागतेन इव नौ प्रतीच्छति । तत्
पविसिअ णिमीददु भवं ।
प्रविश्य निषीदतु भवान्[2] ।

॥ उभौ प्रवेशं कृत्वोपविष्टौ ॥

सानुमती । लदामंसिदा देक्खिस्सं दाव महीए पडिकिदिं । तदो
सानुमती । लतासंश्रिता द्रक्ष्यामि तावत् सख्याः प्रतिकृतिं । ततो
से भत्तुणो बहुमुहं अणुरागं णिवेदइस्सं ॥ इति तथा कृत्वा स्थिता ॥
ऽस्या भर्तुर् बहुमतम् अनुरागं निवेदयिष्यामि ॥ इति तथा कृत्वा स्थिता ॥

राजा । सखे । सर्वम् इदानीं स्मरामि शकुन्तलायाः प्रथम-
वृत्तान्तं । कथितवान् अस्मि भवते । स भवान् प्रत्यादेशवेलायां
मत्समीपम् उपगतो नासीत् । पूर्वमपि न त्वया कदाचित् सङ्कीर्तितं
तत्रभवत्या नाम । कच्चिद् अहमिव विस्मृतवान् असि त्वं ।

विदूषकः । ण विसुमरामि । किन्तु सव्वं कहिअ अवसाणे उण
विदूषकः । न विस्मरामि । किन्तु सर्वं कथयित्वा अवसाने पुनस्
तुए परिहासविअप्पओ एसो ण भूदत्थोत्ति आचक्खिदं । मए वि
त्वया परिहासविजल्प[3] एष न भूतार्थ इत्य आचक्षितं । मयापि
मिप्पिण्डबुद्धिणा[4] तह एव गहीदं । अहवा भवितव्वदा बलवदी ।
मृत्पिण्डबुद्धिना तथा एव गृहीतं । अथवा भवितव्यता बलवती ।

[1] 'With the agreeableness of its flowery offerings,' 'with its charming flowery gifts.' *Upahára*, or according to the Scholiasts *upachára* = *kusumádi-vistára*: Ś. Flowers were used as complimentary presents or offerings, especially to the god of Love.

[2] *Sa bhaván* is in all the MSS. except my own, which omits *sa*. *Sa* may be used to emphasize other pronouns, and *sa bhaván* is therefore equivalent to *ille tu*, i.e., 'your honour, that same person to whom alone I mentioned the circumstances.'

[3] See page 94, line 2. As to *bhútártha*: see page 4, line 3.

[4] 'Whose brains [intellect] is like a lump of clay,' 'whose understanding

सानुमती । एवं णेदं ।

सानुमती । एवं चेतत् ।

राजा ॥ ध्यात्वा ॥ सखे । त्वयैव मां ।

विदूषकः । भो । किं एदं । अणुवदक्खंक्खु ईदिसं तुए । कदा-

विदूषकः । भोः । किम् एतत् । अनुपपन्नं खलु ईदृशं त्वयि । कदा-

चि सप्पुरिसा सोअपत्तप्पाणो ण होन्ति । एं पवादेवि णिक्कम्मा

चित् सत्पुरुषा शोकपात्रात्मानो न भवन्ति[1] । ननु प्रवाते ऽपि निष्कम्पा

गिरीओ ।

गिरयः ।

राजा । वयस्य । निराकरणविक्लवायाः प्रियायाः समवस्थाम्[2] अनुस्मृत्य बलवद् अशरणो ऽस्मि । सा हि

दृतः प्रत्यादेशात् खजनम् अनुगन्तुं व्यवसिता
मुहुस् तिष्ठेत्युच्चैर् वदति गुरुशिष्ये गुरुसमे ।
पुनर्दृष्टिं वाष्पप्रकरकलुषाम् अर्पितवती
मयि क्रूरे यत् तत् सविषम् इव शल्यं दहति मां[3] ॥ १४१ ॥

is dense as a clod of earth.' Compare our expressions 'clod-pated,' 'clod-poll,' 'blockhead,' etc. Some of the MSS. have *manda-buddhiná*. As to *bhavitavyatá balavatí*, see p. 205, note 3.

[1] 'Have not hearts that give place to sorrow,' 'do not give themselves up to uncontrolled grief.' As to *pátra*, 'a receptacle:' see p. 202, note 4 at end. I have followed Kátavema's reading. That of the other Devanágarí MSS., *soa-vattavvá*, is hardly intelligible.

[2] *Samavasthá*, with the sense of *avasthá*, 'state,' 'condition,' occurs not unfrequently in the plays. Compare Málavik., p. 66, l. 1; p. 68, l. 15. See also p. 164, l. 15 of this play, where it has the sense of *samávasthá*.

[3] '(The thought) that after her repudiation from hence, (when) she attempted to follow her attendants, the Guru's pupil, (who claimed obedience) like-the-Guru-himself, repeatedly saying to her in a loud voice, "Stay," she cast on me inexorable [cruel, hard-hearted] a second look

---

Verse 141. Śikhariṇí (variety of Atyashṭi) *See* Verses 9, 24, 44, 62, 112.

सानुमती । अम्हहे । ईदिसी सकज्जपरदा । दूमस्स मन्दावेण अहं

सानुमती । अहो । ईदृशी स्वकार्यपरता[1] । अस्य सन्तापेन अहं

रमामि ।

रमे ।

विदूषकः । भो । अत्थि मे तक्को । केणवि तत्तहोदी आआमचा-

विदूषकः । भोः । अस्ति मे तर्कः । केनापि तत्रभवती आकाशचा-

रिणा णीदेत्ति ।

रिणा नीतेति ।

राजा । कः पतिदेवताम्_अन्यः परिमार्ष्टुम्_उत्सहेत[2] । मेनका किल सख्याम्_ते जन्मप्रतिष्ठेति[3] श्रुतवान्_अस्मि । तत्सहचारिणीभिः सखी ते हृतेति मे हृदयम्_आशङ्कते ।

bedimmed with gushing tears; that (it is which) torments me like an envenomed shaft.' *Itah*, i.e., *mattah*, 'by me:' Ś. *Vyavasitá* = *yatnam kritavatí*: Ś. *Muhus tishtha*, etc.: see p. 212, l. 6. *Guru-same*, i.e., *alanghyádeśatayá*.

[1] 'Alas! such is (the force of) aversion to one's own action,' or 'such is the force of self-reproach for wrong committed by one's self.' *Paratá* may mean either 'addiction to,' or 'alienation from.' It seems here to have the latter sense. Some of the Bengálí MSS. have *a-kajja-paradá*. *Swa-kárya*, *i.e.*, 'relating to Śakuntalá:' Ś. Compare p. 207, l. 1.

[2] 'Who else could presume [would have the power] to-lay-a-finger-on [touch, bear off] the idol of (her) husband?' *Kah anya*: compare p. 208, l. 4. *Pati-devatá*, 'the goddess of her husband,' or as we should say, 'a wife idolized by her husband.' This I take to be the sense of this expression, which is found in all the Devanágarí MSS. The Bengálí have *pati-vratám*, 'a wife devoted to her husband.' *Pari-márshtum* [so read all the Devanágarí] must come from *pari-mṛij*, to which Westergaard gives but one meaning, 'abstergere.' Doubtless, it may be used like *pari-mris*, 'to lay hands on,' 'lay hold of:' *cf.* p. 202, note 4. One MS. [E.I.H. 1060] has *pará-marshtum*.

[3] *Janma-pratishthá* = *janma-sthánam*, 'place of birth:' = *mátá*, 'mother:' Schol., Chézy. *Janma-pratishthá* = *jananí*: Ś. Dushyanta speaks of Śakuntalá to the Vidúshaka as, 'thy friend.' So the Yaksha speaks of his wife to the Cloud, in Megha-dúta, verses 87, 93.

सानुमती । सम्मोहोक्खु विम्हअणिज्जो ण पडिबोहो ।

सानुमती । सम्मोहः खलु विस्मयनीयः न प्रतिबोधः ।[1]

विदूषकः । जइ एवं । अत्थिक्खु ममाआमो कालेण तत्तहोदीए ।

विदूषकः । यदि एवं । अस्ति खलु ममागमः कालेन तत्रभवत्या ।

राजा । कथमिव ।

विदूषकः । णक्खु मादापिदरा भत्तुविओअदुक्खिदं दुहिदरं

विदूषकः । न खलु मातापितरौ भर्तृवियोगदुःखितां दुहितरं

देक्खिदुं पारेन्ति ।

द्रष्टुं पारयतः[2] ।

राजा । वयस्य ।

स्वप्नो नु माया नु मतिभ्रमो नु
क्लिष्टं नु तावत्फलम् एव पुण्यं ।
असन्निवृत्त्यै तद् अतीतम् एव
मनोरथानाम् अतटप्रपातः[3] ॥ १४२ ॥

[1] 'Truly the state-of-mental-delusion [delirium, hallucination] is to be wondered at, not the recovery-from-it [the awakening from it].' According to Śankara, *sammoha* is equivalent to 'forgetfulness,' and *pratibodha* to 'recollection.'

[2] This is either the causal form of the root *pṛi*, or a nominal verb from *pára*, 'the other side;' meaning first 'to traverse,' 'get through,' 'bring to an end;' and secondly in Prákṛit and more modern Sanskṛit, 'to be able.' In the latter sense, which is the one required here, it is much used in the Bengálí dialect. Compare in Greek, *πέρα, πέρας, περάω, περαίνω.*

[3] 'Was it a dream? or an illusion-of-magic? or a mental-delusion? or (the result of my) good-works so far indeed rewarded (and then) marred? It has certainly passed away, never to return: (and so has become) the steep precipice of my heart's-fondest-hopes.' Such is the reading of all the Devanágarí MSS., and doubtless the true one. In the third and fourth half-lines

---

Verse 142. Upajáti or Ákhyánakí (variety of Trishṭubh). *See* Verses 41, 107, 121, 126.

विदूषकः । मा एव्वं । णं अङ्गुलीअअं एव्व णिदंसणं । अवस्सम्भा-

विदूषकः । मा एवं । ननु अङ्गुलीयकम् एव निदर्शनं । अवश्यम्भा-

विणो अचिन्तणिज्जो समागमो होदित्ति ।

विनो ऽचिन्तनीयः समागमो भवतीति ।

राजा ॥ अङ्गुलीयकं विलोक्य ॥ अये । इदं तावद् असुलभस्थान-

र्भंशि शोचनीयं ।

तव सुचरितम् अङ्गुलीय नूनं
प्रतनु ममेव विभाव्यते फलेन ।
अरुणनखमनोरमासु तस्याश्
च्युतमसि लब्धपदं यद् अङ्गुलीषु[2] ॥ १४३ ॥

I have adopted *eva* and *prapátah* [in place of *ete* and *prapátáh*] from the Mackenzie, the former supported by Kátavema. *Máyá*, i.e., *indra-jáládi-kriyá*: Ś *Bhrama*: one so affected imagines that to be present which does not really exist [*asad api sákshát-karoti*: Ś., Ch.] *Punyam*, i.e., *swakiyam sukritam*: K. *Távat phalam eva*, i.e., *darśana-phalam eva*: K. *darsana-mátra-phalam*: Ch., 'fruitful so far only as the sight of Śakuntalá:' K. *Klishṭam* [*cf.* p. 201, l. 7]: the best explanation of this idea will be found in p. 80, l. 6, with note 2, and in note 2 in this page. *Asannivṛittyai*: compare Raghu-v., viii., 48, *para-lokam asannivṛittaye gatási*, 'thou art gone to the other world never to return.' Śankara thus explains the second half of the verse: 'As a man after ascending the peak of a mountain falls headlong, so my hopes after ascending to the sight of Śakuntalá are precipitated.' As to *taṭa*, see p. 175, note 1. Amara [ii., 3, 4] gives *aṭaṭa* as a synonym of *prapáta* and *bhṛigu*, each of these words signifying 'a precipice,' but there is no reason why *aṭaṭa* should not be used as an epithet of *prapáta*, to denote a very precipitous declivity. The Bengálí MSS. read *Klṛiptam nu távat phalam eva punyaih asannivṛittau tad* [*asannivṛityaitad*] *ativa manye manorathánám aṭaṭa-prapátam.*

[1] 'Is not the very ring a proof that there may be an unexpected meeting with that which must necessarily come?' *Nanu* is often = the Latin *nonne.*

[2] 'Verily, O ring, the-merit-of-thy-good-works like mine is judged [proved]

Verse 143. Pushpitágrá, in which each whole line is alike. *See* Verses 32, 37.

सानुमती । जदू अणहत्थगदं भवे । सच्चं एव्व सोअणिज्जं भवे ।

सानुमती । यदि अन्यहस्तगतं भवेत् । सत्यम् एव शोचनीयं भवेत् ।

विदूषकः । भो । इअं णाम मुद्दा केण उद्देसेण तत्तहोदीए

विदूषकः । भोः । इयं नाम मुद्रा केन उद्देशेन तत्रभवत्या

हत्थसंसग्गं पाविदा ।

हस्तसंसर्गं प्रापिता ।

सानुमती । ममवि कोदूहलेण आआरिदो एसो ।

सानुमती । ममापि कौतूहलेन आकारित एषः[1] ।

राजा । श्रूयतां । तदा स्वनगराय प्रस्थितं मां प्रिया सवाष्पम् आह । कियच्चिरेणार्यपुत्रः प्रतिपत्तिं[2] दास्यतीति ।

विदूषकः । तदो तदो ।

विदूषकः । ततस् ततः ।

राजा । पश्चाद् इमां मुद्रां तदङ्गुलौ निवेश्यता मया प्रत्यभिहिता ।

एकैकम् अत्र दिवसे दिवसे मदीयं
नामाक्षरं गणय गच्छसि यावद् अन्तं ।

to be insignificant [slender] by the reward [result]; since after-gaining-a-station on the charming-rosy-nailed fingers of that-lady thou hast fallen (from it).' The doctrine of laying up a store of merit by good deeds performed in the present and former births is an essential part of the Hindú creed: see the last verse, and compare p. 185, note 3. *Aruṇa-nakha*: see p. 125, note 3 at end. *Aruṇa* may imply 'ruddy as the dawn:' see page 142, note 3.

[1] 'By my curiosity also he (would be) incited (to tell the reason).' *Kautúhala* = *śravaṇotkaṇṭhá*, 'desire of hearing:' Ś. *Ákárita* = *áhata, prerita*: K. Compare *tam vara-dánáya ákárayámása*: Rámáyaṇa, ii., 13, 2. Śankara reads *vádita*, 'made to speak,' in place of *ákárita*. The Bengálí MSS. have *vyápárita*.

[2] Compare page 172, line 7, with note 2 in middle.

तावत् प्रिये मदवरोधगृहप्रवेशं
नेता जनम् तव समीपम् उपैष्यतीति[1] ॥ १४४ ॥

तच्च दारुणात्मना मया मोहान् नानुष्ठितं ।

सानुमती । रमणीओक्खु अवही विहिणा विसंवादिदो ।

सानुमती । रमणीयः खलु अवधिर् विधिना विसंवादितः[2] ।

विदूषकः । कहं धीवलकप्पिअस्स लोहिअमच्छस्स उदलब्भन्तले

विदूषकः । कथं धीवरकल्पितस्य रोहितमत्स्यस्य उदराभ्यन्तरे

आमि ।

आसीत् ।

राजा । अचीतीर्थं वन्दमानायाः सख्यास् ते हस्ताद् गङ्गास्रोतसि परिभ्रष्टं[4] ।

[1] 'Count [spell] hereon [*i.e.*, on this ring] one by onee ach day the letters of my name until thou reachest the end. So soon, O loved one, (as thou hast spelt the whole name) a messenger will come into thy presence who-will-conduct thee to the entrance of my private-apartments.' *Námáksharam*: compare p. 52, l. 2. *Gachchhasi*: so reads the Taylor MS. and my own, supported by the Calcutta edition; the others, *gachchhati*. *Netá*: the noun of agency has sometimes the sense of a future participle, and may govern the case of the verb. So *vaktá vákyam*, 'one who is about to speak a speech:' Draup., 32. Indeed the nom. case of this form of noun is never distinguishable from the 3d. pers. of the 1st. fut.

[2] 'Verily (this) charming period (of expectation) was by Destiny made (to pass away) without-the-appointment-being-kept,' or 'Destiny caused that the delightful appointment-of-a-period (for the reunion of these lovers) should fail of being kept.' *Visamvad* is 'to fail in keeping a promise or agreement.' Cf. *phale visamvadati*: Vikram., Act 2.

[3] The Vidúshaka designedly uses the dialect of the fisherman: see page 220, line 1 and 3; page 216, note 2.

[4] Compare page 205, line 2-4, note 1.

Verse 144. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124.

विदूषकः । जुज्जइ ।
विदूषकः । युज्यते ।

सानुमती । अदो एव्व तवस्सिणीए सउन्दलाए अधम्मभीरुणो
सानुमती । अत एव तपस्विन्याः शकुन्तलाया अधर्म्मभीरोर्
दुस्सन्तस्स राएसिणो परिणए सन्देहो आसि । अहवा । ईदिसो अणुरा-
अस्य राजर्षेः परिणये सन्देह आसीत् । अथवा । ईदृशो ऽनुरा-
ओ अहिण्णाणं अवेक्खदि । कहं विअ एदं ।
गो ऽभिज्ञानम् अपेक्षते । कथम् इव एतत् ।

राजा । उपालप्स्ये तावद् इदम् अङ्गुलीयकं ।

विदूषकः ॥ आत्मगतं ॥ गहीदो एण पन्था उम्मत्तआणं ।
विदूषकः ॥ आत्मगतं ॥ गृहीतो ऽनेन पन्था उन्मत्तानां ।

राजा ।

कथं नु तं बन्धुरकोमलाङ्गुलिं
करं विहायासि निमग्नम् अम्भसि ।
अथवा । अचेतनं नाम गुणं न लक्षयेन्
मयैव कस्माद् अवधीरिता प्रिया[1] ॥ १४५ ॥

विदूषकः ॥ आत्मगतं ॥ कहं बुभुक्खाए खादिदव्वोम्हि ।
विदूषकः ॥ आत्मगतं ॥ कथं बुभुक्षया खादितव्यो ऽस्मि[2] ।

[1] 'How (couldest) thou (allow thyself) to be immersed in the water, having abandoned that hand with (its) slender delicate fingers? But (where is the wonder? for) an inanimate-object may well not distinguish excellence. How (was it that) even by me (my) beloved was rejected?' *Bandhura* = *unnatánata*, 'undulating:' Schol., Chézy: = *ramya*, 'beautiful:' Ch. *Athavá*: see p. 30, note 1.

[2] 'Why am I to be devoured by hunger (while he is apostrophizing his ring)?' A very characteristic remark: see p. 59, note 1 in middle.

Verse 145. Vaṅśasthavila (variety of Jagatí) *See* Verses 18, 22, 23, 67, 81, 114, 117.

राजा । अकारणपरित्यक्ते । अनुशयतप्तहृदयस्तावद् अनुकम्प्यताम् अयं जनः पुनर्दर्शनेन ।

॥ प्रविश्य पटाक्षेपेण चित्रफलकहस्ता ॥

चतुरिका । इअं चित्तगदा भट्टिणी ॥ इति चित्रफलकं दर्शयति ॥

चतुरिका । इयं चित्रगता भर्त्री ॥ इति चित्रफलकं दर्शयति ॥

विदूषकः । साऊ वअस्स । मऊरावत्थाणदंसणिज्जो भावाणुप्पवेसो । खलदि विअ मे दिट्ठी णिणुण्णअप्पदेसेसु ।

विदूषकः । साधु वयस्य । मधुरावस्थानदर्शनीयो भावानुप्रवेशः । स्खलति इव मे दृष्टिर् निम्नोन्नतप्रदेशेषु ।[1]

सानुमती । अम्हो एसा राएसिणो णिउणदा । जाणे । सही अग्गदो मे वट्टदित्ति ।

सानुमती । अहो एषा राजर्षेर् निपुणता । जाने । सखी अग्रतो मे वर्तत इति ।

राजा ।

यद् यत् साधु न चित्रे स्यात् क्रियते तत् तद् अन्यथा ।
तथापि तस्या लावण्यं रेखया किञ्चिद् अन्वितं[2] ॥ १४६ ॥

[1] 'The imitation of nature is charming by (reason of) the sweet position [disposition, arrangement, posture, attitude, of the figure or figures]. My sight stumbles as it were amidst the depressions and prominences;' *i.e.*, The relief or appearance of projection and depression in the picture is so well managed that my eye is deceived, and seems to follow the inequalities of surface.

[2] 'Whatever is not well (executed) in the picture [whatever falls short of perfect beauty], all that is wrongly (pourtrayed). Nevertheless her loveliness is in some measure possessed by the drawing,' *i.e.*, The artist has to some extent made a likeness though very inferior to the original. *Rekhá* = *lekhana*, 'a sketch,' 'delineation:' K. The Bengálí have *lekhayá*. The Dictionary gives *chitra-lekhá* only.

Verse 146. Śloka *or* Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 130.

सानुमती । सरिसं एव्वं पच्छादावगरुणो सिणेहस्स अणवलेवस्सअ ।

सानुमती । सदृशम् एवं पश्चात्तापगुरोः स्नेहस्य अनवलेपस्य च ।

विदूषकः । भो । दाणिं तिण्णि तत्तहोदीओ दीसन्ति । सव्वाओअ

विदूषकः । भोः । इदानीं तिस्रस् तत्रभवत्यो दृश्यन्ते । सर्वाश्च

दंसणीआओ । कदमा एत्थ तत्तहोदी सउन्दला ।

दर्शनीयाः । कतमा अत्र तत्रभवती शकुन्तला ।

सानुमती । अणभिण्णोक्खु ईदिसस्स रूवस्स मोहदिट्ठी अअं जणो ।

सानुमती । अनभिज्ञः खलु ईदृशस्य रूपस्य मोघदृष्टिर् अयं जनः ।[1]

राजा । लं तावत् कतमां तर्कयसि ।

विदूषकः । तक्केमि । जा एसा सिढिलकेसबन्धणुव्वन्तकुसुमेण

विदूषकः । तर्कयामि । या एषा शिथिलकेशबन्धनोद्वान्तकुसुमेन

केसन्तेण उब्भिण्णसेअविन्दुणा वअणेण विसेसदो ओसरिआहिं घाहा-

केशान्तेन उद्भिन्नस्वेदविन्दुना वदनेन विशेषतो ऽपसृताभ्यां बाहु-

हिं अवसेअसिणिद्धतरुणपल्लवस्स चूअपाअवस्स पासे दूमिपरिस्सन्ता

भ्याम् अवसेकस्निग्धतरुणपल्लवस्य चूतपादपस्य पार्श्वे ईषत्परिश्रान्ता

विअ आलिहिदा । एसा सउन्दला । इदराओ सहीओत्ति ।

इव आलिखिता । एषा शकुन्तला । इतरे सख्याविति ।[2]

[1] Compare page 76, line 9, note 2; Bhaṭṭi-kávya, v., 19.

[2] 'I imagine that she who is delineated as if a little fatigued at the side of the mango-tree, the tender shoots of which are glistening after her watering (of them), with arms extended in a peculiar manner, with a face having drops of perspiration breaking out (upon it), with locks of hair the flowers of which have escaped through the slackened hair-band—this (I imagine) is Śakuntalá, the other two (are her) female friends.' *Udvánta*, lit., 'vomited up;' here 'dropped off,' 'fallen down.' *Udbhinna-sweda-vinduná*: compare p. 70, note 3: hence in line 8 of that page, *sweda-leśair abhinnam* is a better reading than *kleśa-leśair*. *Víseshato apasṛitábhyám*: it appears from a subsequent passage that she is represented in the act of warding off the bee mentioned in the 1st. Act, p. 32, l. 2. *Itare*, nom. dual feminine.

राजा । निपुणो भवान् । अस्त्यत्र मे भावचिह्नं ।

खिन्नाङ्गुलिविनिवेशो रेखाप्रान्तेषु दृश्यते मलिनः ।

अश्रु च कपोलपतितं दृश्यम् इदं वर्णिकोच्छ्वासात्[1] ॥ १४७ ॥

चतुरिके । अर्द्धलिखितम् एतद् विनोदस्थानं[2] । तस्माद् गच्छ । वर्तिकां तावद् आनय ।

चतुरिका । अज्जमाठव्व । अवलम्ब चित्तफलअं । जाव आ-

चतुरिका । आर्यमाठव्य । अवलम्बस्व चित्रफलकं । यावद् आ-

अच्छामि ।

गच्छामि ।

राजा । अहम् एवैतद् अवलम्बे ॥ इति यथोक्तं करोति ॥

॥ निष्क्रान्ता चेटी ॥

राजा । अहं हि

साक्षात् प्रियाम् उपगताम् अपहाय पूर्वं

चित्रार्पितां मुहुर् इमां बहु मन्यमानः ।

[1] 'Here is a sign of my passion: the soiled impression of (my) perspiring fingers is observed on the edges of the picture, and a tear here [this tear] fallen from (my) cheek is perceptible from the obliteration [effacement, disappearance, cessation] of the colour.' However offensive to our notions of good taste, it is certain that in Hindú erotic poetry, perspiration is considered to be one of the signs of passionate love. *Varṇiká* [= *varṇa*] is the reading of Kátavema, supported by most of the Bengálí MSS., which have *varṇaká*. The other Devanágarí have *vartiká*, which may possibly, like *varti*, mean 'collyrium,' 'pigment.' *Uchchhwása*, lit., 'breathing-time;' hence, 'cessation.' *Kapola-patitam* might be rendered 'fallen on the cheek,' [*i.e.*, of the portrait] as well as 'from my cheek.'

[2] Literally, 'pleasure-ground,' *i.e.*, landscape; '*lieu de la scène*:' Chézy.

Verse 147. Áryá *or* Gáthá. *See* Verse 2.

— ⏑ ⏑ | ⏑ — ⏑ | ⏑ ⏑ — ‖ — ⏑ ⏑ | — — | ⏑ | — | | —

— — | ⏑ ⏑ ⏑ ⏑ | — — ‖ — — | — — | ⏑ — ⏑ | — ⏑ ⏑ | —

स्रोतोवहां पथि निकामजलाम् अतीत्य
जातः सखे प्रणयवान् मृगतृष्णिकायां[1] १४८ ॥

विदूषकः ॥ आत्मगतं ॥ एसो अत्तभवं णदिं अदिक्कमिअ मिअति-

विदूषकः ॥ आत्मगतं ॥ एषो ऽत्तभवान् नदीम् अतिक्रम्य मृगतृ-

ष्णिआए सङ्कन्तो ॥ प्रकाशं ॥ भो । अवरं किं एत्थ लिहिदव्वं ।

ष्णया सङ्क्रान्तः ॥ प्रकाशं ॥ भोः । अपरं किम् अत्र लिखितव्यं ।

सानुमती । जो जो पदेसो सहीए मे अहिरूवो । तं तं आलिहि-

सानुमती । यो यः प्रदेशः सख्या मे ऽभिरूपः । तं तम् आलिखि-

दुकामो भवे ।

तुकामो भवेत् ।

राजा । श्रूयतां ।

कार्या सैकतलीनहंसमिथुना स्रोतोवहा मालिनी
पादास् ताम् अभितो निषण्णहरिणा गौरीगुरोः पावनाः ।
शाखालम्बितवल्कलस्य च तरोर् निर्मातुम् इच्छाम्यधः
शृङ्गे कृष्णमृगस्य वामनयनं कण्डूयमानां मृगीं[2] १४९ ॥

[1] '(While) again and again making much of her (image) committed to a picture, having previously repudiated my beloved when she came into my presence, I have become, O friend, (as it were) possessed of a longing for the waters-of-the-mirage, after passing by a river in-my-road having-plenty-of-water;' *i.e.*, I am like one who prefers the shadow to the substance, the semblance to the reality. *Chitrárpitám* = *chitra-gatám*: see p. 238, note 4. *Srotovahá*: Beautiful women are often compared by Hindú poets to rivers, which in Sanskrit are always feminine. *Nikáma-jalám*, 'yielding abundance of water, as much as can be desired:' as to *nikáma* in this sense, see p. 190, note 1 in middle. *Mriga-trishniká*, lit., 'thirst of deer,' 'a vapour floating over waste places, which appears at a distance like water, and deceives men and animals.'

[2] 'The river Máliní ought to be drawn [made] with a pair of swans

---

Verse 148. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144.

Verse 149. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138.

विदूषकः ॥ आत्मगतं ॥ जह अहं देक्खामि । पूरिदव्वं णेण

विदूषकः ॥ आत्मगतं ॥ यथा अहं पश्यामि । पूरयितव्यम् अनेन

चित्तफलअं लम्बकुच्चाणं तावसाणं कदम्बेहिं ।

चित्रफलकं लम्बकूर्चानां तापसानां कदम्बैः[1]

राजा । वयस्य । अन्यच्च शकुन्तलायाः प्रसाधनम् अभिप्रेतम्[2] अत्र विस्मृतम् अस्माभिः ।

विदूषकः । किं विअ ।

विदूषकः । किम् इव ।

सानुमती । वणवासस्स सोउमारस्सच्च जं सरिसं भविस्सदि ।

सानुमती । वनवासस्य सौकुमारस्य च यत् सदृशं भविष्यति ।

[flamingoes] resting on a sandbank; (and) on both sides of it the sacred hills-contiguous to Himálaya [Gaurí's father,] with-some-deer-reclining (on them); and I wish under a tree, on-whose-boughs-some-bark-garments-are-suspended, to form a doe rubbing (her) left eye on the horn of a black antelope.' *Hansa,* 'a kind of wild-goose of a white colour, with golden wings; something between a swan and a flamingo.' It serves the god Brahmá as a vehicle, and hence the *hansa-náda* or 'cry' of this bird has a sacred character, just as the cry of the swan, with the Greeks: the voice of a beautiful woman is even compared to it: Bhaṭṭi-kávya, v. 18. *Málini:* compare p. 103, l. 4; p. 15, l. 6. *Pádáh = pratyanta-parvatáh:* Ś. = *paryanta-parvatáh:* K. *Gauri-guroh = Himálayasya:* Ś. *Himála,* the god of the great snowy range was the father of the goddess Gaurí, the wife of Śiva, whence she is called Párvatí, Himavatsutá, Himajá, etc. *Śákhá*—etc.: compare p. 17, note 2 at end; p. 23, note 1.

[1] 'With multitudes of long-bearded monks.' *Lamba,* lit., 'hanging down;' *kúrchcha = śmaśru:* Ś. The Mackenzie reads *lamba-kuchchhánam paḍikamma kuvvánena tábasaṇim niarena.*

[2] Chézy considers that *abhipretam* must here be taken in the sense of 'going before all others,' 'having the preference,' *i.e.,* the favourite ornament. There seems to me no reason why this word should not retain its regular meaning, and the passage be translated, 'there is another of Śakuntalá's ornaments intended (to be drawn) on this picture (but) forgotten by me.'

राजा ।

कृतं न कर्णार्पितबन्धनं सखे
शिरीषमागण्डविलम्बिकेशरं ।
न वा शरच्चन्द्रमरीचिकोमलं
मृणालसूत्रं रचितं स्तनान्तरे[1] ॥ १५० ॥

विदूषकः । भो । किं णु तच्चहोदी रत्तकुवलअपल्लवसोहिणा

विदूषकः । भोः । किं नु तत्रभवती रक्तकुवलयपल्लवशोभिना

अग्गहत्थेण मुहं आवारिअ चदुचदुदा विअ ठिदा ॥ सावधानं

अग्रहस्तेन मुखम् आवार्य चकितचकिता इव स्थिता ॥ सावधानं

निरूप्य । दृष्ट्वा ॥ आ । एसो दासीएपुत्तो कुसुमरसपाडच्चरो तत्त-

निरूप्य । दृष्ट्वा ॥ आः । एष दास्याःपुत्रः कुसुमरसपाटच्चरस् तत्र-

होदीए वअणं अहिलङ्घदि मऊअरो ।

भवत्या वदनम् अभिलङ्घति मधुकर[2]: ।

राजा । ननु वार्यताम् एष धृष्टः ।

विदूषकः । भवं एव्व अविणीदाणं सासिदा दस्सु वारणे पहवि-

विदूषकः । भवान् एव अविनीतानां शासिता अस्य वारणे प्रभवि-

स्सदि ।

ष्यति ।

[1] 'A śirísha-blossom, with its stalk fastened in her ear, (and) its-filaments-hanging-down-to-her-cheek has not been drawn [made], O friend. Nor has a necklace-of-lotus-fibres, soft-as-the-rays-of-the-autumnal-moon, been formed in the midst of her bosom.' *Bandhana* = *prasava-bandhana* = *vrinta*: Ś. Ch. Compare p. 103, note 3, and p. 229, note 1. *Śirísha*: see p. 5, note 3, and p. 51, note 3. The blossom of a plant is always neuter in Sanskrit.

[2] With regard to this passage and what follows, compare pp., 32, 33, 34. As to *rakta-kuvalaya*, etc.: see p. 24. note 2. As to *dásyáh-putra*, see p. 61, note 2.

Verse 150. Vansásthavila (variety of Jagatí.) *See* Verses 18, 22, 23, 67, 81, 114, 117, 119, 145.

राजा । युज्यते । अयि भोः कुसुमलताप्रियातिथे । किम् अत्र परिपतनखेदम् अनुभवसि ।

एषा कुसुमनिषण्णा दृषितापि सती भवन्तम् अनुरक्ता ।
प्रतिपालयति मधुकरी न खलु मधु विना त्वया पिबति[1] ॥ १५१ ॥

सानुमती । अज्ज अभिजादंक्खु एसो वारिदो ।
सानुमती । अद्य अभिजातं खलु एष वारितः[3] ।
विदूषकः । पडिसिद्धावि वामा एसा जादी ।
विदूषकः । प्रतिषिद्धापि वामा एषा जातिः[2] ।

राजा । एवं भो न मे शासने तिष्ठसि । श्रूयतां तर्हि सम्प्रति ।

अक्लिष्टबालतरुपल्लवलोभनीयं
पीतं मया सदयम् एव रतोत्सवेषु ।
बिम्बाधरं स्पृशसि चेद् भ्रमर प्रियायास्
त्वां कारयामि कमलोदरबन्धनस्थं[4] ॥ १५२ ॥

[1] 'Wherefore dost thou undergo the fatigue of hovering round about? There [*eshá*] resting-on-a-flower the-devotedly-attached female-bee, although being thirsty, waits for thee; nor indeed without thee will she sip (its) nectar.' *Paripatana*, 'flying round about,' the first sense of *pat* is 'to fly.'

[2] 'For-once-now this (bee) is warned-off [kept off] quite in a courteous manner.' The meaning is somewhat obscure, but there seems to be a satirical allusion to the king's polite address to the bee, followed as it is by a threat.

[3] 'This race (of animals), however (it may be) driven off, is perverse.' The Bengálí MSS. and Kátavema have *pratishiddha-vámá*. *Vámá* in its first sense means 'left,' 'not right;' hence anything 'turned from the right,' 'reverse,' 'perverse,' 'refractory.'

[4] 'If, O bee, thou touchest the bimba-lip of (my) beloved charming as the uninjured blossom of a young tree, that very (lip which has been) tenderly

---

Verse 151. Áryá *or* Gáthá. *See* Verse 2.

— — | ⏑ ⏑ ⏑ ⏑ | — — ‖ ⏑ ⏑ — | ⏑ ⏑ — | ⏑ — ⏑ | ⏑ ⏑ — | —
— ⏑ ⏑ | ⏑ — ⏑ | ⏑ ⏑ — ‖ ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ — | ⏑ | — ⏑ ⏑ | —

Verse 152. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148.

विदूषकः । एव्वंतिएहदण्डस्स किं ण भाइस्सदि ॥ प्रहस्य । आत्म-

विदूषकः । एवंतीक्ष्णदण्डस्य किं न भेष्यति[1] ॥ प्रहस्य । आत्म-

गतं ॥ एसो दाव उम्मत्तो । अहम्पि एदस्स सङ्गेण ईदिसवअणो

गतं ॥ एष तावद् उन्मत्तः । अहमपि एतस्य सङ्गेन ईदृशवचन

विअ संवुत्तो ॥ प्रकाशं ॥ भो । चित्तंक्खु एदं ।

इव संवृत्तः ॥ प्रकाशं ॥ भोः । चित्रं खलु एतत् ।

राजा । कथं चित्रं ।

सानुमती । अहम्पि दाणिं अणवमदत्था । किं उण जहलिहि-

सानुमती । अहमपि इदानीम् अनवगतार्था । किं पुनर् यथालिखि-

दाणुभावी एसो ।

तानुभावी एषः[2] ।

राजा । वयस्य । किम् इदम् अनुष्ठितं पौरोभाग्यं[3] ।

drunk by me in love's banquets, (then) I will make thee imprisoned in the hollow of a lotus.' Compare verse 77, p. 128, note 2. *Bimbádharam*: 'lip like the bimba,' *i.e.*, of a bright red colour, like the gourd of the Bimba or Momordica monadelpha, a cucurbitaceous plant. So *Bimbádharálaktakah*: Málavik., p. 30, 1; Ragh., xiii., 16. Compare our expression, 'cherry-lip.' *Kamalodara*—etc.: see p. 183, note 1. *Bandhana* seems here to mean 'the place of imprisonment.'

[1] 'How should he not stand in awe of one who has (threatened him with) so severe a punishment?' *Tikshna-danda*, 'severe in punishing,' 'a strict disciplinarian.' The Prákrit equivalent of *tikshna* is *tinha*, according to Vararuchi, iii., 33, although most of the MSS. have *tikkhana*. The root *bhí* in Sanskrit is usually joined with an abl. case, but the gen. is admissible. Kátavema, however, observes that this construction is peculiar to Prákrit. Compare *dákshinya-páscháttápasya bibhemi*: Vikram., end of Act 2.

[2] 'Even I now did not understand the thing: how much less should he perceive that it was painted?' *Anavagatárthá*: so reads the Mackenzie MS., supported by Kátavema; the others, *avagatárthá*.

[3] 'Why has this ill-natured-act been perpetrated (by you)?' As to *paurobhágyam*: see p. 211, note 2. Kátavema observes, *purobhágí* = *doshaikadarśí* = *dushtah*, *tasya karma paurobhágyam*, and refers to Pánini, V., 1, 124.

दर्शनसुखम् अनुभवतः साक्षाद् इव तन्मयेन हृदयेन ।
स्मृतिकारिणा त्वया मे पुनरपि चित्रीकृता कान्ता[1] ॥ १५३ ॥
॥ इति वाष्पं विहरति ॥

सानुमती । पुव्वावरविरोही अपुव्वो एसो विरहमग्गो ।
सानुमती । पूर्वापरविरोधी अपूर्व एष विरहमार्ग[2]: ।
राजा । वयस्य । कथम् एवम् अविश्रान्तदुःखम् अनुभवामि ।
प्रजागरात् खिलीभूतम् तस्याः स्वप्ने समागमः ।
वाष्पस्तु न ददात्येनां द्रष्टुं चित्रगताम् अपि[3] ॥ १५४ ॥

[1] 'My beloved is once more transformed into a picture by thee reviving the recollection of me enjoying the bliss of beholding her just-as-if (she were) present before my eyes, having my (whole) soul wrapped-up-in-her.' *Tan-mayena* = *Śakuntalá-mayena*: Ś., lit., 'with a heart made of Śakuntalá,' *i.e.*, wholly absorbed by her. As to *viharati* in the line following this verse: see p. 167, note 3.

[2] 'This demeanour of (one in a state of) separation, opposing first one thing and then another, is singular [unexampled, without a precedent].' *Púrvá-para-virodhí* may mean 'setting itself against everything from first to last,' or 'from first to last untoward.' Lovers, when separated from each other, were supposed to find comfort and amusement in various trifling employments expressive of their passion [see Megha-dúta, verse 86]; but here was the case of one whom nothing could divert.

[3] '(The hope of) meeting her in sleep is rendered vain through (my) wakefulness. Moreover the (blinding) tears (that fill my eyes) will not permit me to behold her even represented-in-a-picture.' As to *váshpa*, see p. 157, note 3 in middle. *Khilibhúta* = *durlabha*: Ś. In Hindú poetry dreams and pictures are the regular standing artifices of lovers for tricking themselves into fictitious unions with their mistresses; just as sleeplessness and tears are the regular standing impediments to such devices. Compare

---

Verse 153. Áryá *or* Gáthá. *(See* Verse 2.)

– ⏑ ⏑ | ⏑ ⏑ ⏑ ⏑ | ⏑ ⏑ – ‖ – – | ⏑ ⏑ – | ⏑ – ⏑ | ⏑ ⏑ – | ⏑
⏑ ⏑ – | ⏑ – ⏑ | – – ‖ ⏑ ⏑ ⏑ ⏑ | – – | ⏑ | – – | –

Verse 154. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146.

सानुमती । सव्वहा पमज्जिदं तुए पच्चादेसदुक्खं सउन्दलाए ।

सानुमती । सर्वथा प्रमार्जितं[1] त्वया प्रत्यादेशदुःखं शकुन्तलायाः ।

चतुरिका ॥ प्रविश्य ॥ जेदु जेदु भट्टा । वट्टिआकरण्डअं गेण्हिअ

चतुरिका ॥ प्रविश्य ॥ जयतु जयतु भर्ता । वर्तिकाकरण्डकं[2] गृहीत्वा

इदोमुहं पत्थिदम्हि ।

इतोमुखं प्रस्थितास्मि ।

राजा । किं च ।

चतुरिका । सो मे हत्थादो अन्तरा[3] तरलिआदुदिआए देवीए

चतुरिका । स मे हस्ताद् अन्तरा तरलिकाद्वितीयया देव्या

वसुमदीए अहं एव्व अज्जउत्तस्स उवणदसंत्ति सबलक्कारं गहिदो ।

वसुमत्या अहम् एव आर्यपुत्रस्य उपनेष्यामि इति सबलात्कारं गृहीतः ।

विदूषकः । दिट्ठिआ तुमं मुक्का ।

विदूषकः । दिष्ट्या त्वं मुक्ता ।

चतुरिका । जाव देवीए विडवलग्गं उत्तरीअं तरलिआ मोचे-

चतुरिका । यावद् देव्या विटपलग्नम् उत्तरीयं तरलिका मोच-

दि । ताव मए णिव्वाहिदो अत्ता ।

यति । तावन् मया निर्वाहित आत्मा[4] ।

Megh., 104, *Twám álikhya ásrais távan muhur upachitair drishtir álupyate me krúras tasminnapi na sahate sangamam nau kritántah.* See also Megh. 89. And Vikram., Act 2, *Katham upálabhe nidrám swapne samágama-kárinim ; na cha suvadanám álekhye 'pi priyám samavápya tám mama nayanayor udvásh-patwam sakhe na bhavishyati.*

[1] 'Atoned for,' *lit.*, 'wiped clean,' 'wiped out.'

[2] 'Box of colours :' see page 249, note 1.

[3] 'On the way,' 'midway.' The same expression occurs in p. 257, l. 15. See also Málavik. 8, 18. As to Vasumatí, see p. 184, note 3.

[4] 'I took myself off,' 'I made my escape,' *lit.* 'By me my own person was carried off.' The Prákrit is responsible for this idiom and construction. *Nirváhita* is the reading of most of the Devanágarí MSS. and there seems no

राजा । वयस्य। उपस्थिता देवी बद्धमानगर्विता[1] च । भवान् इमां प्रतिकृतिं रचतु ।

विदूषकः । अत्ताणंत्ति भणाहि ॥ चित्रफलकम् आदायोत्थाय

विदूषकः । आत्मानमिति भण ॥ चित्रफलकम् आदायोत्थाय च ॥ जइ भवं अन्तेउरकालकूडादो मुच्चीअदि । तदो मं मेहप्पडिच्छन्दे पासादे सद्दावेहि ॥ इति द्रुतपदं निष्क्रान्तः ॥

च ॥ यदि भवान् अन्तःपुरकालकूटाद्[2] मुच्यते । ततो मां मेघप्रतिच्छन्दे प्रासादे शब्दय[3] ॥ इति द्रुतपदं निष्क्रान्तः ॥

सानुमती । अण्णसङ्कन्तहिअओवि पढमसम्भावणं अवेक्खदि ।

सानुमती । अन्यसङ्क्रान्तहृदयो[4] ऽपि प्रथमसम्भावनाम् अपेक्षते ।

अदिसिढिलसोहदो दाणिं एसो ।

अतिशिथिलसौहृद इदानीम् एषः ।

प्रतीहारी ॥ प्रविश्य पत्रहस्ता ॥ जेदु जेदु देवो ।

प्रतीहारी ॥ प्रविश्य पत्रहस्ता ॥ जयतु जयतु देवः ।

राजा । वेत्रवति । न खल्वन्तरा दृष्टा त्वया देवी ।

reason why it should not stand with the sense 'carried away,' 'borne off.' Kátavema has *nirvásita*, 'expelled.' Some of the Bengálí, *nihnavida* for *nihnuta*, 'concealed.' Śankara has *nirgato*.

[1] 'Rendered insolent by my great attention to her.'

[2] 'From the bane of the inner apartments.' *Kála-kúta*: At the churning of the ocean, after the deluge, by the gods and demons, for the recovery or production of fourteen sacred things, a deadly poison called *kála-kúta* or Halá-hala was generated, so virulent that it would have destroyed the world, had not the god Śiva swallowed it. Its only effect was to leave a black mark on his throat, whence his name *níla-kantha*. Kátavema has *kalahádo* for *kalahát*, 'strife,' and Śankara, *kútát*, 'snare.'

[3] 'Call me in the palace (named) Megha-pratichchhanda.' *Śabda* may form either a nominal or a verb of the 10th class: compare p. 152, note 2.

[4] 'Although his heart [affection] is transferred to another.' Compare in Vikram., Act 3, '*Anya-sankránta-premáno nágará adhikam dakshiná bhavanti.*

प्रतीहारी । अहदं । पत्तहत्थं मं देक्खिअ पडिणिउत्ता ।

प्रतीहारी । अथ किं । पत्रहस्तां मां दृष्ट्वा प्रतिनिवृत्ता ।

राजा । कार्यज्ञा कार्योपरोधं मे परिहरति ।

प्रतीहारी । देव । अमच्चो विण्णवेदि । अत्थजादस्स गणणावड्ड-

प्रतीहारी । देव । अमात्यो विज्ञापयति । अर्थजातस्य गणनावड्ड-

लदाए एक्क एव्व पौरकज्जं अवेक्खिदं । तं देवो पत्तारूढं पक्खी-

लतया एकम् एव पौरकार्यम् [1]अपेक्षितं । तद् देवः पत्रारूढं प्रत्यक्षी-

करेदुत्ति ।

करोत्विति ।

राजा । इतः पत्रिकां दर्शय ।

॥ प्रतीहार्युपनयति ॥

राजा ॥ अनुवाच्य ॥ कथं । समुद्रव्यवहारी सार्थवाहो धनमित्रो नाम नौव्यसने विपन्नः । अनपत्यस्य किल तस्वी । राजगामी तस्यार्थसञ्चय इत्येतद् अमात्येन लिखितं । कष्टं खल्वनपत्यता । बहुधनत्वाद् बहुपत्नीकेन तत्रभवता भवितव्यं । विचार्यतां । यदि काचिद् आपन्नसत्त्वा तस्य भार्यासु स्यात् ।

प्रतीहारी । देव । दाणिं एव्व साकेदअस्स सेट्ठिणो दुहिआ णिव्वु-

प्रतीहारी । देव । इदानीम् एव साकेतकस्य श्रेष्ठिनो दुहिता निर्वृ-

त्तपुंसवणा जाआ से सुणीअदि ।

त्तपुंसवना जाया अस्य श्रूयते ।

[1] 'By reason of the length of the calculation of the various-items-of-revenue, only one case among the citizens has been brought under consideration.' *Artha-játasya*, etc, : some of the Bengálí have *rája-káryasya bahulatayá*. *Bahulatayá* : compare *pallavatayá* : p. 28, note 1.

[2] 'It is reported that his wife, the daughter of the foreman of a guild belonging to Ayodhyá, has even now just completed the ceremony (performed) at the quickening (of the unborn child).' *Sáketakasya* : Sáketa is a name of Ayodhyá, 'the invincible city,' the ancient capital of Ráma-chandra and

राजा । ननु गर्भः[1] पित्र्यं रिक्थम् अर्हति । गच्छ । एवम् अमात्यं ब्रूहि ।

प्रतीहारी । जं देवो आणवेदि ॥ इति प्रस्थिता ॥

प्रतीहारी । यद् देव आज्ञापयति ॥ इति प्रस्थिता ॥

राजा । एहि तावत् ।

प्रतीहारी । इअम्हि ।

प्रतीहारी । इयमस्मि ।

राजा । किम् अनेन सन्ततिर् अस्ति नास्तीति ।

येन येन वियुज्यन्ते प्रजाः स्निग्धेन बन्धुना ।
स स पापाद् ऋते तासां दुष्यन्त इति घुष्यताम्[2] ॥ १५५ ॥

प्रतीहारी । एव्वं णाम घोसइदव्वं ॥ निष्क्रम्य । पुनः प्रविश्य ॥

प्रतीहारी । एवं नाम घोषयितव्यं ॥ निष्क्रम्य । पुनः प्रविश्य ॥

काले पवुट्ठं विअ अहिणन्दिदं देवस्स सासणं ।

काले प्रवृष्टम् इव अभिनन्दितं देवस्य शासनं ।

राजा ॥ दीर्घम् उष्णं च निःश्वस्य ॥ एवं भोः सन्तिच्छेदनिरवलम्बानां कुलानां मूलपुरुषावसाने सम्पदः परम् उपतिष्ठन्ति[4] । ममा-

founded by Ikshwáku, the first of the monarchs of the solar dynasty [see p. 14, note 2]. It was situated on the river Sarayu in the North of India, and is now called Oude. *Śreshṭhin*, 'the head of a guild or corporation practising the same trade.' *Punsavana*, 'the rite performed on the quickening of the fœtus,' is the second of the twelve purificatory ceremonies enjoined by Manu on the three superior classes [ii., 27, etc.] It comes next in order to the *garbhádhána* or 'ceremony on conception:' compare p. 198, l. 7, note 3.

[1] *Garbha* = *garbha-sthah putrah*, 'the child in the womb:' K.

[2] See the translation of this verse, page 191, note 2 at end.

[3] 'Like grateful-rain at the right season.' *Pravrishṭam* = *prahrishṭa-varshaṇam*: Schol., Chézy. Some of the Bengálí MSS. have *pavitṭham* for *pravishṭam*.

[4] 'The goods of families who are bereft of support through the failure of

Verse 155. Śloka or Anushṭubh. *See* Verse 151.

प्यन्ते । पुरुवंशश्रीर् अकाल दुवोप्पवीजा भूर् एवंवृत्ता ।

प्रतीहारी । पडिहदं अमङ्गलं ।

प्रतीहारी । प्रतिहतम् अमङ्गलं ।[1]

राजा । धिङ् माम् उपस्थितश्रेयोवमानिनं ।

सानुमती । असंभव्वं मच्चिं एव्व हिअए करिअ णिन्दिदो णेण

सानुमती । असंशयं सखीम् एव हृदये कृत्वा निन्दितो ऽनेन

अप्पा ।

आत्मा ।

राजा ।

संरोपिते ऽप्यात्मनि धर्मपत्नी
त्यक्ता मया नाम कुलप्रतिष्ठा ।
कल्प्यिष्यमाणा महते फलाय
वसुन्धरा काल दुवोप्पवीजा[2] ॥ १५६ ॥

सानुमती । अपरिच्छिण्णा दाणिं दे मन्ददी भविस्सदि ।

सानुमती । अपरिच्छिन्ना इदानीं ते सन्ततिर् भविष्यति ।

चतुरिका ॥ जनान्तिकं ॥ अए । इमिणा सत्थवाहवुत्तन्तेण विउ-

चतुरिका ॥ जनान्तिकं ॥ अये । अनेन सार्थवाहवृत्तान्तेन विगु-

lineal descendants, pass over to a stranger at the decease of the representative-of-the-original-stock.' *Múla-purusha*, 'the man who represents the original progenitor from whom, in a direct line, the family is descended,' 'the eldest surviving son,' *lit.*, 'the stock-man.'

[1] 'The misfortune be averted!' compare page 194, line 8.

[2] 'Although myself was implanted (in her womb), verily (my) lawful wife, the glory of (my) family, was repudiated by me, like the earth sown with seed at the right-season, about to become adequate to the production of mighty fruit.' *Sanropite átmani = swasmin upte sati* : K., *lit*, 'myself being sown,' 'she being sown with myself,' *i.e.*, 'she bearing my second self

---

Verse 156. Upajáti or Ákhyánakí (variety of Trishṭubh). *See* Verses 41, 107, 121, 126, 142.

णुव्वेओ भट्टा । एं अस्सासिदुं मेहप्पडिच्छन्दादो अज्जं माठव्वं
णोढेगो भर्ता । एनम् आश्वासयितुं मेघप्रतिच्छन्दाद् आर्यं माठव्यं
गेण्हिअ आअच्छेहि ।
गृहीत्वा आगच्छ ।

प्रतीहारी । सुट्ठु भणासि ॥ इति निष्क्रान्ता ॥
प्रतीहारी । सुष्ठु भणसि ॥ इति निष्क्रान्ता ॥

राजा । अहो दुष्यन्तस्य संशयम् आरूढाः पिण्डभाजः । कुतः ।

अस्मात् परं वत यथाश्रुतिसम्भृतानि
को नः कुले निवपनानि नियच्छतीति ।
नूनं प्रसूतिविकलेन मया प्रसिक्तं
धौताश्रुशेषम् उदकं पितरः पिबन्ति[1] ॥ १५७ ॥

॥ इति मोहम् उपागतः ॥

in her womb.' According to the Hindú notion, a child is a reproduction of one's self. *Átmaiva patnyá jáyate*: K. *Kula-pratishṭhá*: see p. 124, note 1. *Kalpishyamáṇá*: see p. 191, note 2 in middle. *Vasundhará*: compare p. 184, note 3.

[1] 'Woe is me! the ancestors of Dushyanta are brought to a critical situation; because—Thinking to themselves, Who, alas! after this (man), in our family, will offer (us) the oblations prepared according to scriptural-precept? in all probability,' etc.: see page 112, note 1. *Piṇḍa-bhájah* = *pitarah*: Ś., *lit.*, 'partakers of oblations to the dead,' *i.e.*, the manes of deceased ancestors for whom the Śráddha was performed. *Kutah*: see p. 54, note 2. *Asmát*, i.e., *Dushyantát*: Ś. *Dhautásru-śesha*: compare the analogous compounds *twag-asthi-śesha*, 'having nothing left but skin and bone;' *náma-śesha*, 'having nothing surviving but a name.' The Bengálí MSS. read *dhautásru-sekam*. The duty of performing the Śráddha devolved on the eldest son or on the nearest surviving relative. If no one survived to celebrate this rite, the manes of deceased progenitors sank from their celestial abode to the lower regions. Compare Ragh. I., 66, 67.

Verse 157. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152.

चतुरिका ॥ ससम्भ्रमम् अवलोक्य ॥ समस्ससदु समस्ससदु भट्टा।

चतुरिका ॥ ससम्भ्रमम् अवलोक्य ॥ समाश्वसितु समाश्वसितु भर्ता।

सानुमती। हद्धी हद्धी। सदिक्खु दीवे ववधाणदोसेण एसो

सानुमती। हा धिक् हा धिक्। सति खलु दीपे व्यवधानदोषेण एषो

अन्धआरदोसं अणुहोदि। अहं दाणिं एव्व णिव्वुदं करेमि।

अन्धकारदोषम् अनुभवति। अहम् इदानीम् एव निर्वृतं करोमि।

अहवा। सुदं मए मउन्दलं समस्सासअन्तीए महेन्दजणणीए मुहादो।

अथवा। श्रुतं मया शकुन्तलां समाश्वासयन्त्या महेन्द्रजनन्या मुखात्।

जण्णभाओसुआ देवा एव्व तह अणुचिट्ठिस्सन्ति जह अदरेण धम्म-

यज्ञभागोत्सुकाः[2] देवा एव तथा अनुष्ठास्यन्ति यथा अचिरेण धर्म-

पदिणिं भट्टा अहिणन्दिस्सदित्ति। ता जुत्तं एदं कालं पडिपा-

पत्नीं भर्ता अभिनन्दिष्यतीति। तस्माद् युक्तम् एतं कालं प्रतिपा-

[1] 'A light being really (near at hand) this-man by reason [fault] of the screen (which covers it) experiences (all the) ill-effects of darkness.' Dr. Boehtlingk proposes to interpret *andhaára-dosam* by *andhakára-doshám*, 'dark night,' or 'the darkness of night,' but this seems hardly a legitimate compound, nor does the sense require it.

[2] 'Longing for their portions of the sacrifice.' *Jaṇṇa* is the Prákṛit equivalent for *yajna* by Var., iii., 44. Great sacrifices were performed by kings in celebration of auspicious events, especially after marriage, in the hope of securing issue, and Indra with the inferior gods were invited to partake of portions set apart for them. These sacrifices were accompanied by largesses to the Bráhmaṇs, and festivities, in which the gods were supposed to be eager to participate. Compare Rámáyaṇa I., xiii., 6, 8. The mother of Indra was Aditi, who was the wife of Kaśyapa [see page 22, note 1]. It appears from Act 7 of the present play that Śakuntalá was at this time enjoying an asylum with the illustrious pair Kaśyapa and Aditi in some sacred retreat, where they were engaged in acts of mortification and penance.

[3] 'Therefore it is proper to wait for this period.' This is the reading of Kátavema. Some of the Devanágarí have *tá ṇa juttam kálam*, etc., for *tasmán na yuktam kálam*, etc.

लिदुं । जाव दमिणा वुत्तन्तेण पिअसहिं समस्सासेमि ॥ दत्युद्धान्त-
लयितुं । यावद् अनेन वृत्तान्तेन प्रियसखीं समाश्वासयामि ॥ दत्युद्धान्त[1]-
केन निष्क्रान्ता ॥
केन निष्क्रान्ता ॥

नेपथ्ये । अब्बम्हणं अब्बम्हणं ।
नेपथ्ये । अब्रह्मण्यम् अब्रह्मण्यं ।
राजा ॥ प्रत्यागतप्राणः । कर्णं[2] दत्त्वा ॥ अये । माठव्यस्येवार्त्तस्वरः ।
कः को ऽत्र भोः ।

प्रतीहारी ॥ प्रविश्य ॥ परित्ताअदु देवो संसअमदं वअस्सं ।
प्रतीहारी ॥ प्रविश्य ॥ परित्रायतां देवः संशयगतं[4] वयस्यं ।
राजा । केनात्तगन्धो[5] माणवकः ।

प्रतीहारी । अदिट्ठरूवेण केणवि सत्तेण अदिक्कमिअ मेघप्पडि-
प्रतीहारी । अदृष्टरूपेण केनापि सत्त्वेन अतिक्रम्य मेघप्रति-
च्छन्दस्स पासादस्स अग्गभूमिं आरोविदो ।
च्छन्दस्य प्रासादस्य अग्रभूमिम् आरोपितः[6] ।

[1] See page 217, note 2: i.e., *Udbhramaneṇa ákáśam pratyudgamena*: K.

[2] *Abrahmaṇyam*, ('Help! to the rescue!') according to Amara I., vii., 14, is *abadhyoktau*, i.e., implies an assertion that the thing in question is not to be killed. *Abadhyo 'ham ityarthaḥ*: Ś., 'the meaning is that, as a Bráhman, my person is sacred and inviolable.' Compare in the Uttara-Ráma-charitra, p. 30: 'Then by a Bráhman, having placed his dead son at the royal gate, a cry of "Abrahmaṇya" was set up, accompanied by a smiting on the breast.'

[3] So reads my own MS. One Devanágarí has *pratyágatah*, the others simply *karṇam dattwá*. The Bengálí *pratyágata-chetanah*.

[4] 'Fallen into danger,' 'placed in jeopardy.' As to *gata*, see p. 37, note 1.

[5] *Átta-gandha* = *átta-garva*, 'humbled,' having the pride taken down,' 'insulted.' Compare in the Mahábh., *rájyam átta-lakshmi*, 'a kingdom stripped of its wealth.' The Mackenzie has *árta-kaṇṭha*, 'throttled.'

[6] 'By some demon of invisible form, having seized [overpowered] him, he

राजा ॥ उत्थाय ॥ मा तावत्। ममापि सत्त्वैर् अभिभूयन्ते गृहाः[1]।
अथवा।

अहन्यहन्यात्मन एव तावज्
ज्ञातुं प्रमादस्खलितं न शक्यं।
प्रजासु कः केन पथा प्रयाती-
त्यशेषतो वेदितुम् अस्ति शक्तिः[2] ॥ १५८ ॥

नेपथ्ये। भो वयस्य। अविधा अविधा।

नेपथ्ये। भो वयस्य। अविधा अविधा[3]।

राजा ॥ गतिभेदेन[4] परिक्रामन्॥ सखे। न भेतव्यं न भेतव्यं।

has been mounted on a pinnacle of the palace (called) Megha-pratichchhanda.' *Sattwa* = *bhúta*, 'a goblin' or 'evil spirit.'

[1] *Griha*, 'a house,' or 'a wife,' is masc. in the plur.: Am.-ko., ii., 5. The Sáh.-Darp. [p. 190] inserts *náma*, 'forsooth,' after *mamápi*.

[2] 'Even one's own false-steps (proceeding from) heedlessness (occurring) day by day cannot be altogether ascertained. Is there (then) the power to know in every case by what road each of my subjects is walking?' *lit.*, 'by what road who among my subjects,' etc. *Távat* = *sákalyena*: K. *Pramáda-skhalitam*, 'tripping,' 'stumbling,' 'blundering,' from carelessness. *Áseshato* = *sákalyena*: K. According to Kátavema, this last clause presents an example of *káku* which is defined as 'a change in the tone of the voice,' 'giving emphasis.' Thus, 'Is there the power?' becomes equivalent to 'There certainly is not the power:' see Sáh.-darp., p. 24.

[3] *Avidhá ityákroše.* The interjection *avidhá* is used in calling for assistance: K. Translate, 'Help! help!' The word is not given in the Dictionary, nor is any mention of it made in the grammars. Two of the MSS. have *aviha* for *avidha*; the Mackenzie, *aviddho*; my own *avidú*. *Aviha* and *avihá* seem to be interchangeable. *Avihá* occurs in Málavik., p. 12, l. 22; p. 24, l. 7; p. 56, l. 8. Dr. Boehtlingk suggests that *avida* in Mṛich., 213, 6; 312, 9. may be for *aviha* or *avihá*.

[4] *Gati-bhedena*, 'with long strides.' *Twarita-gamanena ityarthah*: K.

Verse 158. Upajáti or Ákhyánakí (variety of Trishṭubh). *See* Verse 41, 107, 121, 126, 142, 156.

नेपथ्ये ॥ पुनस्तदेव पठितं ॥ कथं ण भाइस्सं । एस मं कोवि

नेपथ्ये ॥ पुनस्तदेव पठितं ॥ कथं न भेष्यामि । एष मां को ऽपि

पच्चावण्णदसिरोहरं दुक्खुं विअ तिण्हभङ्गं करेदि ।

पश्चादवनतशिरोधरम् दुःखुम् इव तीक्ष्णभङ्गं करोति ।[1]

राजा ॥ सदृष्टिक्षेपं ॥ धनुस्तावत् ।

यवनी ॥ प्रविश्य शार्ङ्गहस्ता ॥ भट्टा । एदं हत्थावावसहिदं

यवनी[2] ॥ प्रविश्य शार्ङ्गहस्ता ॥ भर्तः । एतद् हस्तावापसहितं[3]

सरासणं ।

शरासनं ।

॥ राजा सशरं धनुर् आदत्ते ॥

नेपथ्ये ।

एष त्वाम् अभिनवकण्ठशोणितार्थी
शार्दूलः पशुम् इव हन्मि चेष्टमानं ।
आर्त्तानां भयम् अपनेतुम् आत्तधन्वा
दुष्यन्तस् तव शरणं भवत्विदानीं[4] ॥ १५८ ॥

राजा ॥ सरोषं ॥ कथं माम् एवोद्दिशति । तिष्ठ कुणपाशन । त्वम्

[1] A Bahuvríhi compound agreeing with *mám*. Some MSS. have *pratyavanata*.

[2] As to *Yavaní* and *Śárnga-hastá*, see page 62, note 3.

[3] *Hastávápa* = *jyágháta-várana*: K. = *anguli-tráṇa*, 'a guard to protect the hand or fore-arm from the bow-string,' 'an arm-guard,' 'a finger-guard;' from *hasta*, 'a hand,' or 'the lower arm,' and *ávápa*, 'a band' or 'bracelet:' compare p. 115, note 1. The Bengáli have *hastávára*.

[4] 'Here, thirsting for (thy) fresh throat-blood, will I slay thee struggling, as a tiger (slays) a beast. Let Dushyanta now, who grasps his bow to remove the fear of the oppressed, be thy refuge [protector].' *Árttánám*, etc.: compare page 14, line 2. *Átta-dhanwá*: compare page 230, line 2.

Verse 159. Praharshiṇí (variety of Atijagatí), containing thirteen syllables to the half-line, each half-line being alike.

– – – | ⏑ ⏑ ⏑ ⏑ – ⏑ – ⏑ – – ||

इदानीं न भविष्यसि ॥ शार्ङ्गम् आरोप्य ॥ वेत्रवति । सोपानमार्गम् आदेशय ।

प्रतीहारी । इदो इदो देवो ।

प्रतीहारी । इत इतो देवः ।

॥ सर्वे सत्वरम् उपसर्पन्ति ॥

राजा ॥ समन्ताद् विलोक्य ॥ शून्यं खल्विदं ।

नेपथ्ये । अविहा[1] अविहा । अहं अत्तभवन्तं पेक्खामि । तुमं मं ण.

नेपथ्ये । अविधा[1] अविधा । अहम् अत्तभवन्तं प्रेक्षे । त्वं मां न पेक्खसि । विडालग्गहिदो मूसओ विअ णिरासोम्हि जीविदे संवुत्तो ।

प्रेक्षसे । विडालगृहीतो मूषक इव निराशोऽस्मि जीविते संवृत्तः ।

राजा । भोस् तिरस्करिणीगर्वित[2] । मदीयम् अस्त्रं त्वां द्रक्ष्यति । एष तम् इषुं सन्धत्ते

यो हनिष्यति वध्यं त्वां रक्ष्यं रक्षति च द्विजं ।
हंसो हि क्षीरम् आदत्ते तन्मिश्रा वर्जयत्यपः[3] ॥ १६० ॥

॥ इत्यस्त्रं सन्धत्ते ॥

[1] See page 264, note 3. My own MS. has *avihá* in this place.

[2] 'Priding thyself on the power of rendering thyself invisible.' *Tiraskariṇi* is properly a veil to cover the head, used by celestial beings to render themselves invisible: compare p. 227, l. 8. It is here the science or art, peculiar to such beings, of so concealing themselves. This interpretation is supported by the gloss of Ranganátha on *tiraskaraṇi-prachchhanná* in Act 2 of Vikr.; *tiraskaraṇi* = *antardhána-vidyá*. It answers to the *śikhá-bandhani vidya*, 'art of tying [covering] the top-knot,' called *aparájitá* in a preceding page.

[3] 'He it is fits the arrow (to the bow) who will slay thee worthy-of-death, and save a Bráhman worthy-of-preservation. For the flamingo extracts [takes] the milk (and) leaves behind the water that is mixed with it.' The Hindús imagine that the Hansa or flamingo [see page 250, note 2] has the power of separating milk from water. Compare Mahábh., Śakuntalopá-

Verse 160. Śloka *or* Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76 84, 87, 125, 127, 130, 146, 154, 155.

॥ ततः प्रविशति विदूषकम् उत्सृज्य मातलिः ॥

मातलिः[1]।

कृताः शरव्यं हरिणा तवासुराः
शरासनं तेषु विकृष्यताम् इदं।
प्रसादसौम्यानि सतां सुहृज्जने
पतन्ति चक्षूंषि न दारुणाः शराः[2] ॥ १६१ ॥

राजा ॥ अस्त्रम् उपसंहरन् ॥ अये मातलिः। स्वागतं महेन्द्रसारथे।

विदूषकः ॥ प्रविश्य ॥ अहं जेण दट्ठिपसुमारं मारिदो सो

विदूषकः ॥ प्रविश्य ॥ अहं येन दृष्टिपशुमारं मारितः सो

इमिणा मच्चदेण अहिणन्दीअदि।

ऽनेन स्वागतेन अभिनन्द्यते[3]।

khyána, vii., 88, *Prájnas tu jalpatám punsám śrutwá váchah śubhásubháh, Gunavad vákyam ádatte, hansah kshiram ivámbhasah.* Bhartri-hari [II. 15] has the following sentiment—'Brahmá [whose vehicle is the flamingo] when very angry with this bird, can destroy his nest among the lotuses, but cannot deprive him of that celebrated and inestimable faculty which he possesses, of separating milk from water.' The reference is probably to the milky juice of the water-lily, which would be its natural food, and to which allusion is often made by the Hindú poets. As to *rakshati*, see p. 85, note 1.

[1] *Mátali* is the charioteer of Indra. In the pictures which represent this god mounted on his other vehicle, an elephant (called Airávata), Mátali is seen seated before him on the withers of the animal, acting as its driver. In the plays, however, [see page 11, note 1] Indra is generally borne in a chariot drawn by two horses [called Harí or Harayah], which were guided by Mátali.

[2] 'The demons are made by Indra thy mark: let this bow (of thine) be drawn against them. Not on a friendly-person are dreadful arrows directed [fall] by the good, [but rather] eyes soft-with-(looks of)-favour.' *Asurâh*, etc.: see page 86, note 1; page 87, note 1.

[3] 'He by whom I was being slaughtered like a sacrificial victim, is

---

Verse 161. Vansásthavila (variety of Jagatí.) *See* Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150.

मातलिः ॥ सस्मितं ॥ आयुष्मन्। श्रूयतां। यदर्थम्[1] अस्मि हरिणा भवत्सकाशं प्रेषितः।

राजा। अवहितो ऽस्मि।

मातलिः। अस्ति कालनेमिप्रसूतिर्[2] दुर्जयो नाम दानवगणः।

राजा। अस्ति श्रुतपूर्वं मया नारदात्[3]।

मातलिः।

सख्युस्ते स किल शतक्रतोर् अजय्यस्
तस्य त्वं रणशिरसि स्मृतो निहन्ता।
उच्छेत्तुं प्रभवति यन्न सप्तसप्तिस्
तन्नैशं तिमिरम् अपाकरोति चन्द्रः[4] ॥ १६२ ॥

greeted with a welcome by this man!' *Ishṭi-paśu-máram máritah = ishṭi-paśur iva máritah*: K. This kind of adverbial compound is noticed in Pánini, III., 4, 45, 46. So *aja-náśam nashṭah* is equivalent to *aja iva nashṭah*, and *ghṛita-nidháyam nihitah* to *ghṛita iva nihitah*.

[1] The Mackenzie MSS. has *yadartham*, supported by some of the Bengálí.

[2] *Kálanemi*, son of the demon Hiranya-kaśipu, was a Daitya or Asura [see p. 86, note 1] with a hundred arms and as many heads. These Daityas were sometimes called Dánavas, from their mother Danu, who as well as Diti was one of the wives of Kaśyapa and daughters of Daksha. The Rákshasas, or cannibal demons who, for the sake of human flesh, waged perpetual war with men, as the Daityas did with the gods, were related to the Daityas.

[3] *Nárada* is a celebrated divine sage or Rishi, usually reckoned among the ten Prajápatis or Brahmádikas first created by Brahmá, and called his sons. He acts as a kind of messenger of the gods: see the end of Act V. of the Vikramorvaśí.

[4] 'Verily that (troop of demons) is not to be subdued by thy friend Indra: thou, at the head of the fight, art appointed [termed, called] its destroyer. That nocturnal darkness which the sun has no power to remove, the moon dispels.' *Śata-kratuh*, 'the lord of a hundred sacrifices;' another of Indra's thousand names. He is so called because the rank which he occupies is

---

Verse 162. Prahárshiṇí (variety of Atijagatí). *See* verse 159.

स भवान् आत्तशस्त्र एवम् इदानीं तम् ऐन्द्ररथम् आरुह्य विजयाय प्रतिष्ठतां ।

राजा । अनुगृहीतो ऽहम् अनया मघवतः सम्भावनया । अथ मातलिं प्रति भवता किम् एवं प्रयुक्तं ।

मातलिः । तदपि कथ्यते । किञ्चिन्निमित्तादपि मनःसन्तापाद् आयुष्मान् मया विक्लवो दृष्टः । पश्चात् कोपयितुम् आयुष्मन्तं तथा कृतवान् अस्मि । कुतः ।

ज्वलति चलितेन्धनो ऽग्निर् विप्रकृतः पन्नगः फणं कुरुते ।
प्रायः स्वं महिमानं क्षोभात् प्रतिपद्यते हि जनः ॥ १६३ ॥

राजा ॥ जनान्तिकं ॥ वयस्य । अनतिक्रमणीया दिवस्पतेर् आज्ञा । तद् अत्र परिगतार्थं कृत्वा मद्वचनाद् अमात्यपिशुनं ब्रूहि ।

unattainable excepting through a hundred *aśwa-medhas*, or 'horse-sacrifices:' see page 86, note 1. *Sapta-saptih*, 'drawn by seven steeds:' see page 11, note 1. *Chandrah*: the appositeness of this comparison depends on the fact that Dushyanta's pedigree was traceable to the moon: see page 14, note 2; page 113, note 2.

[1] Compare *átta-danda*: p. 191, l. 4, and *átta-dhanwá*: p. 265, l. 14.

[2] 'Fire blazes up when the fuel is stirred; the snake when irritated expands its hood; verily a man generally regains his own high-spiritedness [greatness, courage] through being roused-to-action [shaken, excited].' *Phanam kurute*, lit., 'makes a hood;' *phaṇa*, 'the expanded hood of the cobra.' *Kshobhát*: Kátavema has *kopát*. My own MS. and the Mackenzie have *jantuh* for *hi janah*. Most of the Bengálí MSS. read *tejaswi sankshobhát práyah pratipadyate tejah*.

[3] Indra, as the Hindú Jove, is lord of the atmosphere and winds: see page 86, note 1.

[4] 'Having made acquainted with the circumstance:' Piśuna [Informer] is the name of the minister: compare p. 236, l. 7.

Verse 163. Áryá *or* Gáthá. *See* Verse 2.

⏑ ⏑ ⏑ ⏑ | ⏑ — ⏑ | — — ‖ — ⏑ ⏑ | — — | ⏑ — ⏑ | — ⏑ ⏑ | —
— — | — ⏑ ⏑ | — — ‖ — — | ⏑ ⏑ — | ⏑ | — ⏑ ⏑ | —

त्वन्मतिः केवला तावत् परिपालयितुं प्रजाः ।
अधिज्यम् इदम् अन्यस्मिन् कर्मणि व्यापृतं धनुः[1] ॥ १६४ ॥

इति ॥

विदूषकः । जं भवं आणवेदि ॥ इति निष्क्रान्तः ॥

विदूषकः । यद् भवान् आज्ञापयति ॥ इति निष्क्रान्तः ॥

मातलिः । आयुष्मान् रथम् आरोहतु ।

॥ राजा रथारोहणं नाटयति ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ षष्ठो ऽङ्कः ॥

[1] 'Let the-powers-of-thy mind be wholly and solely (exerted) to protect-by-good-government (my) subjects. This (my) braced [strung] bow is (for a time) occupied in a different employment.' *Távat*: compare p. 264, l. 3. The root *pál*, 'to protect,' in reference to a king or his officers, implies protection by a just administration of the laws. *Samyak pál* occurs frequently in the sense of 'to govern justly.' *Adhi-jyam*: see page 8, note 4; and compare page 68, line 1; page 87, line 2.

Verse 164. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73 76, 84, 87, 125, 127, 146, 154, 155, 160.

॥ अथ सप्तमो ऽङ्कः ॥

॥ ततः प्रविश्त्याकाशयानेन रथाधिरूढो राजा मातलिश्च ॥

राजा । मातले । अनुष्ठितनिदेशो ऽपि मघवतः सत्क्रियाविशेषाद् अनुपयुक्तम् इवात्मानं समर्थये ।[1]

मातलिः ॥ सस्मितं ॥ आयुष्मन्[2] । उभयम् अप्यपरितोषं समर्थये । प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ।
गणयत्यवदानतोषितो भवतः सो ऽपि न सत्क्रियागुणान्[3] ॥ १६५ ॥ 165

राजा । मातले । मा मैवं । स खलु मनोरथानाम् अप्यभूमिर्

[1] 'Although I have executed (his) commission, after-such-a-distinguished reception (on the part) of Indra, I consider myself as unworthy (of so much honour).' *Satkriyá-víseshád*: compare p. 40, l. 11; p. 134, l. 18. The ablative may imply 'in consequence of,' 'after.' *Anupayuktam*, i.e., *tádṛik-satkriyáyá ayogyam*: Schol., Chézy. *Samarthaye* = *avagachchhámi.*

[2] Compare page 8, line 3, note 2.

[3] 'Your highness makes light of the prior benefit (conferred by you) on Indra, (compared) with the (subsequent) mark-of-distinction (conferred by him on you). He too (Indra) takes no account of the distinguished honours (bestowed) on your highness, being-filled-with-admiration at your heroic-achievment.' *Prathamopakṛitam*, i.e., *rákshasa-jaya-rúpam púrvopakáram*: K. *Pratipattyá* = *sambhávanayá. Avadána* = *paurusham*, 'a deed of heroism:' K. The Colebrooke MS. has *toshito* instead of *vismito. Satkriyá-gunán* = *sambhávaná-víseshán*: K. *Guna* appears to be used at the end of a compound with the sense of *víseśa*: compare line 2 of verse 168. The following is the Bengálí reading: *Upakṛitya hares tathá bhaván laghu satkáram avekshya manyate: Ganayaty avadána-sammitám bhavatah so'pi na satkriyám imám.*

Verse 165. Vaitáliya. *See* Verses 52, 133.

विसर्जनावसरसत्कारः[1]। मम हि दिवौकसां समक्षम् अर्द्धासनोपवेशितस्य अन्तर्गतप्रार्थनम् अन्तिकस्थं

जयन्तम् उद्वीक्ष्य कृतस्मितेन।
आमृष्टवक्षोहरिचन्दनाङ्का
मन्दारमाला हरिणा पिनद्धा[2]॥ १६६॥ 166

मातलिः। किमिव नामायुष्मान् अमरेश्वरान् नार्हति। पश्य।

सुरसखस्य हरेर् उभयैः कृतं
त्रिदिवम् उद्धृतदानवकण्टकं।

[1] 'That honorary-distinction on the occasion of (his) dismissing (me) was certainly beyond the compass [reach, place] of my hopes.' *i.e.*, exceeded all my expectation. *Abhúmih* = *asthánam*, 'want of place' = *avishaya*, 'beyond the reach:' K. The expression occurs again in this act, and in Málavik., p. 35, line 4, *Abhúmir iyam málavikáyáh.*

[2] 'For a garland of Mandára (flowers), marked with yellow-sandal from (its) rubbing on (his) breast, was fastened (round the neck) of me; made to sit on half his throne, before the eyes of the gods, by Indra, smiling and looking up at (his son) Jayanta (who was) standing by and inwardly longing (for the same honours).' *Ámrishṭa*, etc.: The breast of Indra was dyed yellow with a fragrant kind of sandal-wood called Hari-chandana [compare Kumára-sam., V., 69], and the garland, from coming in contact with it, became tinged with the same colour. Wreaths and garlands of flowers were much used by the Hindús as marks of honorary distinction, as well as for ornaments on festive occasions, and to adorn sacrificial victims: compare page 222, line 1, note 1. They were suspended round the neck [see page 151, note 1], or placed on the head. Mandára is one of the five ever-blooming trees of Swarga, or Indra's heaven. Another of these trees is said to be the Hari-chandana mentioned above, and another the Santána; but the two most celebrated are the Párijáta and the Kalpa-druma, or tree granting all desires. Jayanta is the son of Indra by his favourite wife Paulomí or Śachi.

Verse 166. Upajáti or Ákhyánakí (variety of Trishṭubh). *See* Verses 41, 107, 121, 126, 142, 156, 158.

तव शरैर् अधुना नतपर्वभिः
पुरुषकेशरिणश्च पुरा नखैः[1] ॥ १६७ ॥

राजा । अत्र खलु शतक्रतोर् एव महिमा स्तुत्यः ।
सिध्यन्ति कर्मसु महत्स्वपि यन् नियोज्याः
सम्भावनागुणम् अवेहि तम् ईश्वराणां ।
किं वाभविष्यद् अरुणस् तमसां विभेत्ता
तं चेत् सहस्रकिरणो धुरि नाकरिष्यत्[2] ॥ १६८ ॥

[1] 'The heaven of Indra, friend of the gods, has been made free from the plague of the Dánavas by two (means): now by thy flat-jointed arrows: and formerly by the claws of the Man-lion.' *Sura-sakha*: see p. 86, note 1. *Tridiva* = *Swarga:* each of the superior Hindú gods has a heaven, paradise, or elysium of his own. That of Brahmá is called Brahma-loka, situated on the summit of Mount Meru; that of Vishṇu, Vaikuṇṭha, on the Himálayas; that of Śiva and Kuvera, Kailása, also on the Himálayas; that of Indra, Swarga or Nandana. The latter, though properly on one of the points of Mount Meru, below Brahmá's paradise, is sometimes identified with the sphere of the sky or heaven in general. *Uddhṛita*, etc., *lit.*, 'having the thorns of Dánavas extracted.' *Kaṇṭaka*, 'a thorn,' is often used for a pestilent or noxious person or thing. *Dánava*: see p. 268, note 2. *Nata-parvabhiḥ* = *nimna-parvabhiḥ; Natáni anunnatáni parváṇi yesham*: K. Compare *nata-násikah*, 'flat-nosed.' Also in Rámáy., I. i., 64, *śareṇánata-parvaṇá* [*bibheda sapta-tálán*] which should be resolved into *śareṇa-ánata-parvaṇá*, not *anata*, etc. *Purusha-kéśariṇ* = *nara-sinha*, 'the man-lion,' *i.e.*, Vishṇu; for in this monstrous shape of a creature half-man, half-lion, which was his fourth avatár or incarnation, Vishṇu delivered the three worlds, or earth, Pátála, and heaven, from the tyranny of an insolent demon called Hiraṇya-kaśipu, who had usurped the sovereignty of Indra: see Vishṇu-Puráṇa, p. 126.

[2] 'Verily, when servants [delegates] succeed in mighty enterprises, understand thou that (there has been) peculiar condescension [distinguished

---

Verse 167. Druta-Vilambita (variety of Jagatí). *See* Verses 45, 72, 128, 140.

Verse 168. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157.

मातलिः । सदृशम् एवैतत् ॥ लोकम् अन्तरम् अतीत्य ॥ आयुष्मन् । दृतः । पश्य नाकपृष्ठगतस्य सौभाग्यम् आत्मयशसः ।

विच्छित्तिशेषैः सुरसुन्दरीणां
वर्णैर् अमी कल्पलतांशुकेषु ।
सञ्चिन्त्य गीतिक्षमम् अर्थबन्धं
दिवौकसस् त्वच्चरितं लिखन्ति ॥ १६९ ॥

capacity] on-the-part-of (their) masters. How indeed could Aruṇa be the disperser of the-shades-of-night, if the thousand-rayed-one did not place him in front (of his car)?' *Niyojyáḥ = sevakáḥ*: Ś. *Sambhávaná-guṇam = satkára-víśesham*: K.: see p. 271, note 1. *Sambhávaná* may mean 'fitness,' 'capability,' as well as 'honour.' The condescension consisted in placing Dushyanta in front of the battle, just as the Sun places the Dawn in front of his chariot. *Sahasra-kiraṇa* is one of the innumerable names for the Sun. As to Aruṇa, 'the Dawn:' see page 142, note 3. *Dhuri = rathágre*: Ś. = *agre, purobháge*: K.

[1] 'Behold the sublimity [beauty, auspiciousness] of (thy) own fame that has reached to the vault of heaven. With the tints remaining from the colours [used in the toilet] of the heavenly fair-ones, these inhabitants of the sky are painting [tracing] thy exploits on vestments [tapestry, leaves] of the Kalpa-tree, thinking of verses suitable for singing.' *Vichchhitti = ranga, rága*: Ś., Ch. *Vichchhitti-śeshaih = víśishṭair varṇaih*: K., i.e., *kusuma-kasturiká-chandanádibhih*, 'with flowers, musk, sandal, and other cosmetics.' The first sense of the word is 'excision,' 'cutting off;' it rarely has the sense required here, of 'rouge,' 'paint.' Compare *bhakti-chheda*, 'the coloured streak (marking Vaishnava) devotion:' Megh., verse 20. *Sura-sundarínám = divya-stríṇám. Kalpa-latáṅśukeshu = kalpa-latá-vastreshu*: Ś., Ch. The first sense of *aṅśuka* is 'cloth,' 'tapestry;' it is said to bear the meaning 'leaf,' and may be so used here: in which case the idea may be that the gods are writing Dushyanta's memoirs on the leaves of the Kalpa-tree. Káṭavema's gloss is not quite clear, *kalpa-latásu aṅśukábharaṇádi [ṇa] vidyante iti prasiddha;* but it seems likely, especially if reference is made to page 155, note 4, of this book, that he intends to imply that the Kalpa-tree, which was a tree

Verse 169. Upajáti or Ákhyánaki (variety of Trishṭubh). *See* Verse 41, 107, 121, 126, 142, 156, 158, 166.

राजा। मातले। असुरसम्प्रहारोत्सुकेन पूर्वेद्युर् दिवम् अधिरोहता न लक्षितः स्वर्गमार्गः। कतरस्मिन् मरुतां पथि वर्तामहे।

मातलिः।

त्रिस्रोतसं वहति यो गगनप्रतिष्ठां
ज्योतींषि वर्तयति च प्रविभक्तरश्मिः।

yielding everything [see p. 272, note 1], produced the vestments or tapestry on which they might be supposed to design the adventures of Dushyanta. *Gíti-kshamam* = *gána-yogyam* is the reading of Kátavema and the Bengálí; most of the Devanágarí MSS. have *gíta-kshamam*: compare p. 28, note 1 at end. *Artha-bandham* = *padam*, 'a verse,' 'word.' *Artho badhyate anena iti artha-bandhah padam*: K. Compare in Act 2 of Vikram.: *Tulyánurága-piśunam lalitártha-bandham patre nivésitam uddháraṇam priyáyáh*, etc.

[1] 'In which course [path, orbit] of the (seven) winds are we now moving?' The Hindús divide the heavens into seven Márgas or Pathas, *i.e.*, paths, courses, orbits (like the stories of the Mussalmán creed) assigning a particular *váyu* or wind to each. Compare Vishṇu-Puráṇa, p. 212 [Wilson]. The first of these seven *váyu-márgas* or *váyu-pathas* is identical with the *bhuvar-loka*, or atmospheric region, extending from the *bhúr-loka*, or terrestrial region [comprising the earth, and the *adho-loka*, called Pátála] upwards to the sun. The wind assigned to this Márga is called *ávaha*, and its office is to bear along the atmosphere, clouds, meteors, lightning, etc. The other six make up the *swar-loka* or heavenly region with which Swarga is often identified [compare p. 273, note 1] in the following order:—The 2d. Márga is that of the sun, and its wind, called *pravaha* or *praváha* causes the sun to revolve; 3d. that of the moon, its wind *samvaha* or *samváha* impels the moon; 4th. that of the *nakshatra*, or lunar constellations, its wind, *udvaha*, causes the revolution of these asterisms; 5th. that of the *graha*, or planets, its wind *viváha* bears along the seven planets; 6th. that of the *saptarshi*, or seven stars of the Great Bear, its wind *parivaha* bears along these luminaries, as well as the *swar-gangá*, or heavenly Ganges [*saptarshi-chakram swar-gangám shashṭhah parivahas tathá*: not as Dr. Boehtlingk suggests *saptarshi-chakram swarga-gah*, etc.]: it appears from the next verse that this was the Márga in which Indra's car was at the moment moving; 7th. that of *dhruva*, or the polar-star, the pivot or axis of the whole planetary system, to which, according to the Vishṇu-Puráṇa [pp. 230, 240, Wilson], 'all the

तस्य द्वितीयहरिविक्रमनिष्क्रमक्रं
वायोर् इमं परिवहस्य वदन्ति मार्गं[1] ॥ १७० ॥ 170

the celestial luminaries are bound by aerial cords, and are made to travel in their proper orbits, being kept in their places by their respective bands of air.' According to the Brahmánda-puráṇa, from which, as quoted by Kátavema, the above account is taken, the wind of the 7th Márga, causing the revolution of the polar-star, is *paráváha* [? *parávaha*]. Obs. *katara* is sometimes used for *katama*. All the Devanágarí MSS. read *katarasmin* for *katamasmin*.

[1] 'They call this road, freed-from-all-impurities-by-the-second-stride-of-Vishṇu, (the road) of that wind Parivaha, which bears along the triple-flowing-river [Ganges] located in heaven, and causes the stars [of the Great Bear] to revolve, duly-distributing-their-rays.' See the last note. *Tri-srotas* = *swar-gangá* = *mandákiní*: K. The Ganges was supposed to take its rise in the toe of Vishṇu [whence one of its names, Vishṇu-padí]; thence it flowed through the heavenly sphere, being borne along by the wind Parivaha and identified with the Mandákiní, or Milky way: its second course is through the earth; but the weight of its descent was borne by Śiva's head, whence after wandering among the tresses of his hair, it descended through a chasm in the Himálayas: its third course is through Pátála, or the lower regions, the residence of the Daityas and Nágas, and not to be confounded with Naraka, 'hell,' 'the place of punishment.' *Gagana-pratishṭhám* = *ákáśa-sthám*: Ś., Ch.; Were it not for this interpretation I should translate 'the glory of the skies:' compare p. 260, l. 11. There is doubtless a double-entendre. *Jyotínshi*, etc., i.e., *saptarshínám dhishnyáni*: K. *Pravibhakta-raśmih*, i.e., *asankirṇa-raśmayah tejánsi yasmin karmaṇi tat tathoktam*: K. *Vartayati* = *sanchárayati*: K. *Dwitíya*, etc., i.e., *dwitíyena harer vishṇor vikrameṇa páda-nyásena nirdosham*: K. *Tasya váyor*, etc., i.e., *tasya parivváhákhyasya váyor márgam panthánam imam gṛihṇanti ámananti*. *Pariváho* [sic] *náma swar-gangám saptarshi-maṇḍalam pravartayati shashṭho váyu-skandho yathoktam brahmánda-puráne*: K. The story of Vishṇu's second stride was this—An Asura or Daitya [see p. 86, note 1] named Bali or Mahábali, a descendant of Hiraṇya-kaśipu had, by his devotions, gained the dominion of Heaven, Earth, and Pátála. Vishṇu undertook to trick him out of his power, and assuming the form of a Vámana, or dwarf [his 5th

Verse 170. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168.

राजा । मातले । अतः खलु सर्वाह्यान्तःकरणो ममान्तरात्मा प्रसीदति[1] ॥ रथाङ्गम्[2] अवलोक्य ॥ मेघपदवीम् अवतीर्णौ स्वः[3] ।

मातलिः । कथम् अवगम्यते ।

avatár] he appeared before the giant, and begged, as a boon, as much land as he could pace in three steps. This was granted, and the god immediately expanded himself till he filled the world, deprived Bali at the first step, of earth; at the second, of heaven; but, in consideration of some merit, left Pátála still under his rule. Another account makes him comprehend earth in his first step, the region of the air in his second, and heaven in his third. Hence *tri-vikrama*, *tri-páda*, as names of Vishṇu. The Bengálí MSS. have in place of *tasya dwitíya*, etc.; *tasya vyapeta-rajasah pravahasya váyor márgo dwitíya-hari-vikrama-púta eshah.*

[1] 'Hence, indeed, do-I-feel-a-delightful-repose in all my senses [organs] external and internal,' *lit.*, 'Hence my inner soul along with my external organs feels (a pleasurable) repose.' Compare in Vikram. end of Act IV., *twad-darśanena prasanno me saváhyántarátmá*, i.e., 'body and soul,' 'my external and internal being,' 'my outer and inner man.' And again, *Urvaśí-gátra-sparśád iva nirvṛitam me sa-hṛidayam śaríram.* The organs of sense [*indriya*] according to the Sánkhya system are divided into two classes, external, *váhyendriya*; and internal, *antarindriya.* The external are of two kinds: the five 'organs of perception,' *jnánendriya*, viz., the ear, eye, skin, tongue, and nose; and the five 'organs of action,' *karmendriya*, viz., the throat, hand, foot, organ of excretion, and that of generation. The internal organs are three, viz., *manas*, 'the mind,' or organ of thought; *buddhi*, 'the reason,' or organ of apprehension; *ahankára*, 'individuality,' or 'self-consciousness.' *Chitta*, 'the heart,' or organ of feeling is sometimes added. Amara [I., 4, 17] divides the *indriya* into two grand classes—1. *karmendriyáṇi*; and 2. *buddhíndriyáṇi* or *dhíndriyáṇi*, 'intellectual organs;' the latter comprises the *jnánendriyáṇi* with *manas:* this seems to be the popular division. Compare Vikram., Act iii., *Bhavitavyatánuvidhayíni buddhíndriyáṇi.*

[2] 'We have descended to the path of the clouds,' *i.e.*, to the atmospheric region between the sun and the earth, the Márga of the clouds and of the Ávaha wind: see p. 275, note 1. The chariot must, therefore, have traversed with the speed of lightning, the four intervening Márgas of the planets, lunar constellations, moon, and sun. If the Bengálí reading, *pravahasya*, be adopted

राजा ।

अयम् अरविवरेभ्यश् चातकैर् निष्पतद्भिर्
हरिभिर् अचिरभासां तेजसा चानुलिप्तैः ।
गतम् उपरि घनानां वारिगर्भोदराणां
पिशुनयति रथस् ते शीकरक्लिन्ननेमिः ॥ १७१ ॥ [1] 171

मातलिः । चिरात् आयुष्मान् स्वाधिकारभूमौ वर्तिष्यते ।

राजा ॥ अधो ऽवलोक्य ॥ वेगावतरणाद् आश्चर्यदर्शनः संलक्ष्यते मनुष्यलोकः । तथा हि

शैलानाम् अवरोहतीव शिखराद् उन्मज्जतां मेदिनी
पर्णाभ्यन्तरलीनतां विजहति स्कन्धोदयात् पादपाः ।
सन्तानात् तनुभावनष्टसलिला व्यक्तिं भजन्त्यापगाः
केनाप्युत्क्षिपतेव पश्य भुवनं मत्यार्श्वम् [2] आनीयते ॥ १७२ ॥ 172

in the last verse, the transition would merely be from one Márga to the next.

[1] Here [*ayam*] by the chátakas flying forth through the interstices of the spokes, and by the horses glistening with the flash of the lightnings, thy chariot, the rings [circumferences] of whose wheels are bedewed with mist, betrays (our) progress over clouds whose bellies are pregnant with rain.' *Ara* = *nemyavashṭambhah*: the Bengálí MSS. and the Mackenzie read *aga*, 'a mountain.' *Ara-vivarebhyah chakrávayavánám vivarebhyo antarála-pradéśebhyah*: K. *Nishpatadbhih* = *nirgachchhadbhih*: K.: see p. 253, note 1, at end. The Chátaka is a kind of cuckoo [Cuculus Melano-leucus]. The Hindús suppose that it drinks only the water of the clouds, and their poets usually introduce allusions to this bird in connexion with cloudy or rainy weather: see Megh., verses 9, 23, 113; Ragh., xvii., 60. So *Trishákulaiś chátaka-pakshiṇám kulaih prayáchitáh valáhakáh*: Ritu-s., ii., 3. *Haribhir* = *áśwaih*, especially Indra's horses: see p. 11, note 1, and compare Ragh., iii., 43. *Achira-bhásám* = *vidyutám*: Ś. *Gatam*, etc. *Teshám meghánám upari úrdhwa-bhúge gatam gamanam*: K. *Piśunayati* = *súchayati*: K.

[2] 'The earth descends as it were from the summit of the upward-rising

Verse 171. Máliní *or* Máníní (variety of Ati-Śakkarí.) *See* Verses 10, 19, 20, 38, 55, 109, 110, 120.

Verse 172. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149.

मातलिः । साधु दृष्टं ॥ सवक्रमानं विलोक्य ॥ अहो उदाररमणीया पृथिवी ।

राजा । मातले । कतमो ऽयं पूर्वापरसमुद्रावगाढः कनकरसनिस्यन्दी सान्ध्य इव मेघपरिघः सानुमान्[1] आलोक्यते ।

मातलिः । आयुष्मन् । एष खलु हेमकूटो[2] नाम किम्पुरुषपर्वतस् तपसां सिद्धिक्षेत्रं । पश्य ।

[emergent] mountains. The trees, from the elevation [coming-into-view, rising, appearing] of (their) trunks, lose their state of being enveloped [concealed, wrapped] in their foliage. The rivers whose-waters-were-lost-in-narrowness, become visible [acquire manifestation] from the expansion (of their waters). Behold! the earth is being brought up to my side [near me], as if by some one flinging it upwards.' In the same way to a voyager in a balloon at a very great height, the surface of the earth would seem flat, the trees would be compressed within their foliage like mushrooms, and the rivers shrivel into threads or tiny rivulets; but, on descending, the mountains would appear to stand out, and the earth to recede from them, the trees would exhibit their elevation, and the rivers their breadth of water. *Unmajjatám = udgachchhatám*: K. *Avarohati = adho-gachchhati*: K. *Parnábhyantara*, etc.: The Colebroke MS. and my own have *parna-swántara*; the Taylor, *parneshwantara*; the Mackenzie, *parna-prastara*; Kátavema, *parnántara-vilnam*. *Skandhodayát = krodávirbhávát*: K. *Santánat = jala-vistárát*: K.: the other Devanágarí have *santánais*. *Tanubháva*, etc., *Tanubhávena súkshmatwena adrishtam salilam yásám*: K. *Vyaktim bhajanti*, i.e., *vyaktá bhavanti*: K.

[1] 'What mountain yonder is seen, bathing itself in the eastern and western ocean, pouring down a golden stream like a bar [bank, gate] of evening clouds?' *Parigha* occurs in p. 86, l. 5, with the sense of 'the bar of a gate,' but it may also denote the gate itself. *Sánumán*, lit., 'possessed of table-land,' 'a mountain having extensive level ground on its summit.'

[2] *Hema-kúta*, 'golden-peaked,' a sacred range of mountains lying among the Himálaya chain, and apparently identical with, or immediately adjacent to Kailása, the paradise of Kuvera, the god of wealth, as it is here described as the mountain of the Kimpurushas, or servants of Kuvera. They are a dwarfish kind of monster, with the body of a man and the head of a horse,

स्वायम्भुवान्मरीचेर् यः प्रबभूव प्रजापतिः
सुरासुरगुरुः सो ऽच सपत्नीकस्तपस्यति ॥ १७३ ॥ 173
राजा । तेन ह्यनतिक्रमणीयानि श्रेयांसि । प्रदक्षिणीकृत्य भगवन्तं गन्तुमिच्छामि ।

and are otherwise called Kinnara : *aśwa-mukha, turanga-mukha.* This mountain is also here described as 'the scene [place, field] of the perfect fulfilment of penance.' The Mackenzie MS. has *tapaswinám* for *tapasám.*

[1] 'That Prajápati [Kaśyapa], who sprang from Maríchi, the Self-existent's-son [*i.e.*, from Maríchi, son of Brahmá], (and who is) the father of the gods and demons, practices penance here along with his wife (Aditi).' An account of Kaśyapa, who, as son of Maríchi, is called Márícha, is given in page 22, note 1, and p. 86, note 1. He is here said to be one of the Prajápatis, or fathers of all created things, who were Brahmá's sons, created by him to supply the universe with inhabitants, and who, after fulfiling their mission, retired from the world to practise penance and prepare for death. The Váyu-puráṇa certainly reckons Kaśyapa, with his father-in-law Daksha and other sages, among the Prajápatis, but he does not belong to the seven original Prajápatis of whom his father Maríchi is one, nor to the ten enumerated by Manu [I., 35]. Of the thirteen daughters of Daksha married to Kaśyapa, the eldest, and his favourite wife, was the Aditi introduced here, from whom were born the gods and particularly the twelve Ádityas, the several representatives of the sun in the twelve months of the year. From Diti, Danu, and others of the remaining twelve, came the Asuras or demons; and, from Vinatá, Aruṇa 'the Dawn,' [see p. 142, note 3] and Garuḍa, 'the vehicle of Vishṇu and king of birds.' *Swáyambhuvát = Brahma-sunoh*: K. *Surásura-guruh*: as to *guruh*, see p. 173, note 3, in middle, and p. 91, note 1, correcting the typographical error in the second line of the last note, 'venerable *hermit*' being a misprint for 'venerable *parent*.' *Sa-patnikas*, i.e., *patnyá adityá saha*: compare such compounds as *sa-strika, sa-śrika*, etc.

[2] Compare page 68, line 9; page 91, line 1. *Śreyánsi = śubháni, kaśyapa-darśana-namaskárádini*, 'lucky occasions,' 'opportunities for obtaining blessings, such as visiting and paying homage to Kaśyapa.' As to *pradakshini-kritya*, see page 160, note 1.

Verse 173. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164.

मातलिः । प्रथमः कल्पः[1] ।

॥ नाट्येनावतीर्णौ ॥

राजा ॥ सविस्मयं ॥

उपोढशब्दा न रथाङ्गनेमयः
प्रवर्तमानं न च दृश्यते रजः ।
अभूतलस्पर्शतया निरुन्धतम्
तवावतीर्णो ऽपि रथो न लक्ष्यते[2] ॥ १७४ ॥

मातलिः । एतावान् एव शतक्रतोर् आयुष्मतश्च विशेषः ।

राजा । मातले । कतमस्मिन् प्रदेशे मारीचाश्रमः ।

मातलिः ॥ हस्तेन दर्शयन् ॥

वल्मीकार्द्धनिमग्नमूर्त्तिर् उरसा सन्दष्टसर्पत्वचा
कण्ठे जीर्णलताप्रतानवलयेनात्यर्थसम्पीडितः ।
अंसव्यापि शकुन्तनीडनिचितं बिभ्रज् जटामण्डलं
यत्र स्थाणुर् इवाचलो मुनिर् असाव् अभ्यर्कबिम्बं स्थितः[3] ॥ १७५ ॥

[1] 'A noble resolve,' 'a prime idea,' 'a first-rate conception:' compare p. 204, l. 8. *Prathamah kalpah = mukhyah pakshah*: K.

[2] 'The circumferences of the chariot-wheels cause no sound, and no dust is seen rising-in-advance (of us); the chariot of thee reining-in (thy steeds), although it has descended (to the earth), is not observed (to have done so) by-reason-of-its-not-touching the surface of the ground.' *Upodha-śabdáh = prápta-dhwanayah*: K. Compare *upodha-rága*: Vikram., Act 2. *Pravartamánam* may mean 'rising in front of us:' compare p. 10, l. 3. *Nirundhatah = nigṛihṇatah*: K. *Na lakshyate*: see p. 70, note 3 at end. In the First Act of Vikramorvaśí, when the car of Purúravas touches the ground, the direction is *rathávatára-kshobham nátayanti*, 'acting the concussion (caused) by the descent of the chariot.' Such, Mátali remarks, is the difference between the car of Indra and that of mortal heroes.

[3] 'Where stands yon sage, towards [facing] the sun's orb, immovable as

Verse 174. Vaṁśasthavila (variety of Jagatí.) *See* Verses 18, 22, 23, 67, 81, 114, 117 119, 145, 150, 161.

Verse 175. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 50 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149. 172.

राजा । नमस्[1] ते कष्टतपसे ।

मातलिः ॥ संयतप्रग्रहं रथं कृत्वा ॥ महाराज । एतावदिति-परिवर्धितमन्दार[2]वृत्तं प्रजापतेर् आश्रमं प्रविष्टौ स्वः ।

the trunk-of-a-tree, (his) body half-buried in an ant-hill, with (his) breast closely-encircled by a snake's-skin, round the throat excessively pinched by a necklace (formed) of the tendril of a withered creeper, wearing a circular-mass-of-matted-hair enveloping (his) shoulders (and) filled with bird's-nests.' *Valmíkárddha*, etc.; so read K. and the Mackenzie MS.: the other Devanágarí, *valmíkágra*. *Valmíka* [= *krimi-krita-mṛittikáchaya*] is the mound of earth thrown up by the large ants of India. These hillocks sometimes rise, in Bengal, to the height of eight or ten feet, and are held sacred: see Manu, iv., 46, 238. Such was the immovable impassiveness of this ascetic, that the ants had thrown up their mound as high as his waist, without being disturbed, and the birds had built their nests in his hair. *Sandashṭa-*, etc. = *áślishṭa-nirmokena*: compare p. 121, note 2. The serpent's skin was used by the ascetic in place of the regular Brahmanical cord. This thread or cord, sometimes called the sacrificial cord *yajnopavíta*, might be made of various substances, such as cotton, hempen or woollen thread, according to the class of the wearer, and was worn over the left shoulder and under the right. The rite of investiture with this thread, which conferred the title *dwija* 'twice-born,' and corresponded in some respects with the Christian rite of baptism, was performed on youths of three classes, at ages varying from eight to sixteen, from eleven to twenty-two, and from twelve to twenty-four, respectively: see Manu, ii., 36, etc. *Latá-pratána* = *latá-santána*, 'the spreading part of a creeper.' *Jaṭá-maṇḍala* is the circle or bundle of matted entangled hair which ascetics allowed to grow on the crown of their heads, and which fell in long clotted tresses over the back and shoulders. *Jaṭá* is, especially, Śiva's hair so plaited and arranged, through which the Ganges meandered before its descent upon the earth. *Nichitam* = *púritam*: K. *Sthánur* = *śákhá-hínas taru-skandhah*. *Abhy-arka-vimbam* = *súrya-maṇḍalábhimukham*: K. The Mack. MS. has *adhyarka*, etc.

[1] *Kashṭam krichchhram tapo yasya sa tathoktah*: K.

[2] 'Possessed of the Mandára-tree reared by Aditi.' This was one of the five trees of Swarga [see p. 272, note 2], and is probably the tree intended here, as, in verse 176, the Kalpa-tree also is said to have graced Kaśyapa's

राजा । स्वर्गाद् अधिकतरं निर्वृत्तिस्थानं । अमृतह्रदम् इवावगाढो ऽस्मि ।

मातलिः ॥ रथं स्थापयित्वा ॥ अवतरत्वायुष्मान् ।

राजा ॥ अवतीर्य ॥ मातले । भवान् कथम् इदानीं ।

मातलिः । संयन्त्रितो मया रथः । वयम् अप्यवतरामः ॥ तथा कृत्वा ॥ इत आयुष्मन् ॥ परिक्रम्य ॥ दृश्यन्ताम् अत्रभवताम् ऋषीणां तपोवनभूमयः ।

राजा । ननु विस्मयाद् अवलोकयामि ।

प्राणानाम् अनिलेन वृत्तिर् उचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मरेणुकपिशे धर्माभिषेकक्रिया ।
ध्यानं रत्नशिलातलेषु विबुधस्त्रीसन्निधौ संयमो
यत् काङ्क्षन्ति तपोभिर् अन्यमुनयस् तस्मिंस् तपस्यन्त्यमी ॥ १७६ ॥

retreat, which the Scholiast thence imagines to have been located in part of Swarga. Mandára, however, may stand for the 'coral tree,' and 'swallow-wort.'

[1] *Amṛita*, 'the beverage of immortality,' 'the nectar' of the Hindú gods, supposed to be a liquid substance distilled by the moon, who is thence called *amṛita-súh*, 'nectar-producer,' *amṛitádhárah*, 'nectar-repository.'

[2] *Avatarishyati, iti śeshah*: Ś.: *i.e.*, Supply *avatarishyati*.

[3] '(The place) to which other sages aspire by (their) penances, (where there is) habitual [suitable, adequate] support of life by air in a grove in-which-the-kalpa-tree-is-found; (where there is) the performance of religious ablutions in water, brown with the dust of the golden lotus; (where there is) meditation (while seated) on jewelled slabs of marble, (and) restraint (of the passions) in the presence of celestial nymphs; in (such a place as) this these (sages) are performing penance.' *Práṇánám vṛittih = jíwanam*: K. The Hindús imagine that supporting life upon air is a proof of the highest degree of spirituality to which a man can attain. *Sat-kalpa-vṛikshe = vidyamána-kalpa-drume*: K.: = *vidyamána-kalpa-tarau*: Ś., Ch. The Colebroke MS. has *sankalpa-vṛikshe*: this use of *sat* is noticeable. *Śilá-tala*, 'the surface

Verse 176. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 50, 63, 79, 85, 85, 86. 89, 97, 98, 111, 137, 138, 149, 172, 175.

मातलिः । उत्सर्पिणी खलु महतां प्रार्थना[1] ॥ परिक्रम्य । आकाशे[2] ॥ अये वृद्धशाकल्य । किम्[2] अनुतिष्ठति भगवान्[2] मारीचः । किं ब्रवीषि । दाक्षायण्या पतिव्रताधर्मम्[3] अधिकृत्य पृष्टस्[3] तत्[3] तस्यै महर्षिपत्नीसहितायै कथयतीति ।

राजा ॥ कर्णं दत्त्वा ॥ अये । प्रतिपाल्यावसराः खलु मुनयः[4] ।

मातलिः ॥ राजानम्[5] अवलोक्य ॥ अस्मिन्[5] अशोकवृक्षमूले[5] तावद्

of a stone slab or seat:' compare p. 76, l. 2. *Vibudha-strí* = *divyánganá*: K. *Sanyamah* = *niyatendriyatwam*: K. *Ebhih sat-kalpa-vrikshatwádikair víseshair ayam pradésah swarga iti pratíyate*, 'By these attributes of the Kalpa-tree, etc, it is inferred that this place was part of Swarga:' K. As to the Kalpa-tree, see p. 272, note 2. *Yat*, etc., i.e., *Yat sthánam anye kánkshanti tasmin swarga-pradése ami munayas táni phaláni parihritya tapasyanti iti anena teshám mokshárthitwam gamyate*: K.

[1] 'Verily the aspirations [earnest desire, longing] of the great soar upwards [are continually mounting upwards].' *Utsarpiní* = *udgamana-śílá* = *atíśayiní*: K.

[2] As to *ákáse* and *kim bravíshi*: see p. 96, note 3.

[3] 'Being questioned by Dákshávaní [*i.e.*, his wife Aditi, the daughter of Daksha; see p. 280, note 1.] respecting the duties [duty] of a wife devoted to her husband, he is recounting them [it] to her, in company with the wives of the Maharshis.' *Dákshávaní* is a patronymic applicable to any of the daughters of Daksha. *Pativratá*: compare p. 241, l. 2. *Adhikritya*: see p. 4, note 5. *Maharshi*, 'a great saint:' this order of saint or sage was one step in advance of the Rishi or simple 'saint.' The classification of Rishis varies, but the following seems to be the usual gradation:—1. Rishi; 2. Maharshi; 3. Paramarshi; 4. Devarshi; 5. Brahmarshi. Amara mentions two other orders, Kándarshis and Śrutarshis. The Rájarshi was a mixed order: see p. 83, note 2.

[4] 'We must await the leisure of saints.' So reads the Mackenzie MS., supported, apparently, by K. *Munayah* is of course the nominative, but such is the terseness of compounds like *pratipályávasaráh* that a literal English translation is impossible. The other Devanágarí have *pratipályávasarah khalu prastávah*.

[5] The Aśoka [Jonesia Asoka] is one of the most beautiful of Indian trees.

आस्ताम् आयुष्मान्। यावत्त्वाम् इन्द्रगुरवे निवेदयितुम् अन्तरान्वेषी भवामि।[1]

राजा। यथा भवान्मन्यते ॥ इति स्थितः ॥

मातलिः। आयुष्मन्। साधयाम्यहं[2] ॥ इति निष्क्रान्तः ॥

राजा ॥ निमित्तं सूचयित्वा ॥

मनोरथाय नाशंसे किं बाहो स्पन्दसे वृथा।
पूर्वावधीरितं श्रेयो दुःख हि परिवर्तते[3] ॥ १७७ ॥

नेपथ्ये। मा खु चावलं करेहि। कहं गदो एव्व अत्तणो पकिदिं।

नेपथ्ये। मा खलु चापलं कुरु। कथं गत एव आत्मनः प्रकृतिं।[4]

Sir W. Jones observes that 'the vegetable world scarce exhibits a richer sight than an Aśoka-tree in full bloom. It is about as high as an ordinary cherry-tree.' The flowers are very large, and 'beautifully diversified with tints of orange-scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom.'

[1] 'Opportune time' is one of the meanings given for *antara*. As to *gurave*, compare p. 173, note 3 in middle. Kaśyapa was the reputed father of Indra.

[2] 'I go-to-do (what I proposed),' 'I will-do (as I said):' compare page 212, line 6, and page 16, line 8.

[3] 'I expect not to (obtain my) desire; why, O arm, throbbest thou (thus) vainly? For happiness formerly scorned turns to misery.' Káṭavema observes that *manorathâya* is here equivalent to *manoratham práptum*, and refers to Páṇini's Sútra ii., 3, 14. So *phalebhyo yáti = phaláni áhartum yáti*. As to the throbbing of the arm, and *nimittam súchayitwá* [= *śakunam nirúpya*: K.] see p. 20, notes 1 and 2. *Śreyo = śubham*, i.e., *Śakuntalá-rúpam*, 'consisting of Śakuntalá:' K. *Hi parivartate*: Káṭavema has *viparivartate* and *sat parivartate*.

[4] 'Act not so wildly [do not commit such a wild, wilful act, be not so wild in your behaviour]. What! has he gone already to his own nature?' Compare Ragh., iii., 42. *Prakṛiti*, 'the state or character which is natural to one:' compare p. 72, note 2. *Gatah*: see p. 162, note 1 at end.

Verse 177. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164.

राजा ॥ कर्णं दत्त्वा ॥ अभूमिर् इयम् अविनयस्य[1]। को नु खल्वेष निषिध्यते ॥ शब्दानुसारेणावलोक्य। सस्मितं ॥ अये। को नु खल्वयम् अनुबध्यमानस् तपस्विनीभ्याम् अबालसत्त्वो बाल[2]: ।

अर्द्धपीतस्तनं मातुर् आमर्दक्लिष्टकेशरं ।
प्रक्रीडितुं सिंहशिशुं बलात्कारेण कर्षति[3] ॥ १७८ ॥

॥ ततः प्रविशति यथानिर्दिष्टकर्मा तपस्विनीभ्यां बालः ॥

बालः। जिम्भ सिङ्घ। दन्तादं दे गणइस्सं।

बालः। जृम्भस्व सिंह। दन्तांस् ते गणयिष्यामि।

प्रथमा। अविणीद। किं णो अपच्चणिव्विसेसाणि सत्ताणि विप्प-

प्रथमा। अविनीत। किं नो ऽपत्यनिर्विशेषाणि सत्त्वानि विप्र-

अरेसि। हन्त वड्ढदे संरम्भो। ठाणेक्खु इसिजणेण सव्वदमणोत्ति करोषि[4]। हन्त वर्धते ते संरम्भः। स्थाने खलु ऋषिजनेन सर्वदमन इति

किदणामहेओसि।

कृतनामधेयो ऽसि।

राजा। किं नु खलु बाले ऽस्मिन् औरस इव पुत्रे स्निह्यति मे

[1] 'This is no place for petulance [insolence]:' compare p. 271, line 7.

[2] 'Who is this child with unchild-like disposition [nature], closely attended by two female ascetics?' *Anubadhyamána*: the Mackenzie MS. has *anugamyamána*. *Anubandha*, lit., 'tying after,' 'following at the heels,' 'sticking closely to;' very forcibly expresses the close attendance of a nurse upon a child.

[3] 'He forcibly drags to play (with him) a lion's cub that-has-but-half-sucked-its mother's dug, (and) whose-mane-is-disordered-by-rough-handling,' or 'he forcibly drags from its mother,' etc.

[4] 'Why dost thou teaze the animals (cherished by us as if) not-differing-from-our-offspring?' *Sattwáni*: compare p. 54, note 4. *Nir-víseshání*: compare *suta-nirvísesham nakulam*, 'the ichneumon dear to him as a son:' Hitop., l. 2721: and *múshika-nirvísesham*: Hitop., l. 2395.

Verse 178. Śloka *or* Anushtubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164, 177.

मनः । नूनम् अनपत्यता मां वत्सलयति[1] ।

द्वितीया । एसा खु केसरिणी तुमं लङ्घेदि । जइ मे पुत्तअं ण

द्वितीया । एषा खलु केशरिणी त्वां लङ्घयति[2] । यदि अस्याः पुत्रकं न

मुञ्चेसि ।

मुञ्चसि ।

बालः ॥ सस्मितं ॥ अम्हहे । बलिअंक्खु भीदोम्हि ॥ दट्ठधरं

बालः ॥ सस्मितं ॥ अहो । बलीयः खलु भीतो ऽस्मि ॥ दट्ठधरं

दर्शयति ॥

दर्शयति[3] ॥

राजा ।

महतस् तेजसो बीजं बालो ऽयं प्रतिभाति मे ।
स्फुलिङ्गावस्थया वह्निर् एधापेक्ष इव स्थितः[4] ॥ १७९ ॥

प्रथमा । वच्छ । एदं बालमिदङ्गअं मुञ्च । अवरं दे कीलणअं

प्रथमा । वत्स । एतं बालमृगङ्गकं मुञ्च । अपरं ते क्रीडनकं

दास्सं ।

दास्यामि ।

[1] 'It must certainly be my childlessness that causes me to yearn (towards this child).' *Vatsala* or *vátsalya* is, properly, the yearning affection of a cow for its calf, or a parent for its offspring.

[2] *Langhayati* = *ákramati*: K. Compare page 97, note 1.

[3] Kátavema quotes a passage from the Vasanta-rájíya to show that different movements of the lips, such as biting the lip, pouting the under-lip, etc., were significant of various emotions. The gloss is corrupt, but it appears that *adhara-darśana* = *adhara-prasáraṇa* is [*anádare*] a gesture of contempt. Compare Psalm xxii., 7: 'All they that see me laugh me to scorn; they shoot out the lip,' etc.

[4] 'This child appears to me (to possess) the germ [rudiment] of mighty energy [spirit, courage]. He stands like fire in a state of scintillation [in a

---

Verse 179. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164, 177, 178.

बालः । कहिं । देहि णं ॥ इति हस्तं प्रसारयति ॥
बालः । कुत्र । देहि एनं ॥ इति हस्तं प्रसारयति ॥
राजा । कथं चक्रवर्तिलक्षणम्[1] अन्यत्रापि धार्यते । तथा ह्यस्य

प्रलोभ्यवस्तुप्रणयप्रसारितो
विभाति जालग्रथिताङ्गुलिः करः ।
अलक्ष्यपत्रान्तरमद्धुरागया
नवोषसा भिन्नमिवैकपङ्कजं[2] ॥ १८० ॥

sparkling state], waiting (only) for fuel (that it may blaze up).' *Edhápeksha* = *indhanáni kánkshiní*: K. The Bengálí MSS. have *edhah-kshayah.*

[1] 'The mark of an universal emperor:' see p. 15, note 1, and p. 213, note 4.

[2] 'His hand stretched forth to beg for a coveted object, having the fingers connected by a web, appears like [shines like] a single lotus-blossom, the spaces between whose petals is imperceptible, expanded by the early dawn, whose-glow-is-just-kindled.' *Pranaya* = *prárthana*: Ś. *Jála*, etc.; *Jáleshu antareshu grathitáh sanhatáh angulayo yasya*: K. For *grathitángulih* Śankara has *sanhatángulih* = *sanślishtángulih*, and remarks that a hand whose fingers were thus united was indicative of great valour [*mahá-purushatwam*]. He adds *jála-páda-bhujáviti nara-náráyana-víseshanam uktam*, 'webbed-feet and webbed-hands are said to be characteristics of Nara and Náráyana.' Hindú poets reckon thirty-two marks of greatness, and he who possessed them all was said to be *dwá-trinśallakshanopetah.* The child's fingers, being drawn together by this membrane or web, would bear some resemblance to an expanding lotus-flower, the fingers answering to the long petals, which would be only separated towards the top. This seems to be the sense: my first inclination was to translate, 'having the fingers regularly marked with reticulated lines,' or 'having the fingers drawn together into (the form of) a bud.' *Alakshya* [= *adríśya*: K.]: So read all the Devanágarí MSS. excepting my own, which has *álakshya*, with the Bengálí; Śankara, however, has *alakshya.* *Patrántaram* = *dala-vivaram*: K., Ś. *Iddha-rágayá navoshasá*, etc.; *Ushas*, 'the dawn,' is usually neuter in classical Sanskrit. In the Vedas, as here, it is feminine. Thus in Ṛig-veda i., 46, 1, *Esho ushá apúrvyá vyuchchhati priyá divah.* See also Ṛig-veda i., 48; 3, 5, 7, 8, 13, and i., 62, 8,

Verse 180. Vańsasthavila (variety of Jagatí). *See* Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161, 174.

द्वितीया । सुव्वदे । ण सक्को एसो वाआमेत्तेण विरमाविदुं ।

द्वितीया । सुव्रते । न शक्य एष वाचामात्रेण विरमयितुं ।

गच्छ । मम केरए[1] उडए मक्कण्डेअस्स इसिकुमारअस्स वण्णचित्तिदो

गच्छ । मदीये उटजे मार्कण्डेयस्य ऋषिकुमारस्य वर्णचित्रितो

मित्तिआमोरओ चिट्ठदि । तं से उवहर ।

मृत्तिकामयूरस् तिष्ठति । तम् अस्य उपहर ।

प्रथमा । तह ॥ इति निष्क्रान्ता ॥

प्रथमा । तथा ॥ इति निष्क्रान्ता ॥

बालः । इमिणा एव्व दाव कीलिस्सं ॥ इति तापसीं विलोक्य

बालः । अनेन एव तावत् क्रीडयिष्यामि ॥ इति तापसीं विलोक्य

हसति ॥

हसति ॥

राजा । स्पृहयामि खलु दुर्ललितायास्मै[2] ।

and i, 92, 4, and i., 113, 4, etc. It is possible that the feminine noun *ushá* may form its vowel cases from *ushas*, as *jará* from *jaras*; nom. *jará, jarasau, jarasah;* instr., *jarasá, jarábhyám, jarábhih*, etc.: see Professor Wilson's Grammar, rule 129. The following is the corrupt gloss of Śankara: *ushah-pratyushasi klivam pihapraswántu* [? *pihpraswántu*: Ch.] *yoshatiti koshah.* Kátavema explains *navoshasá* as a Bahuvríhi, 'by the early-dawned one:' *Navam usho yasyáh sá navoshá prátahsandhyá tayá bhinnam vikasitam.* As to *pankajam*: see p. 212, note 3.

[1] This pleonastic word, according to Lassen [Instit. Prák., p. 118] is derived from the Sanskrit *krite*, and is equivalent to *pertinens ad*, 'in the cottage belonging to me,' etc. Some of the MSS. omit the word.

[2] 'I have a great fancy for this unmanageable (child).' *Durlalita*, i.e., *durlabham ipsitam yasya* [Ś.], 'difficult to be coaxed or pleased,' 'wayward,' 'naughty.' Kátavema reads *durlasitáya* and interprets by *dhúrtáya*, 'roguish,' 'mischievous.' The causal sense of the root *lal* is 'to coax,' though *dur-lálita* might then be expected. The primitive idea is certainly that of 'sporting,' 'toying,' 'taking pleasure,' as in the root *las*. So in Vikramorvaśí, Act II., the king complains that his eye-sight has become *durlalitam*, i.e., 'difficult

आलक्ष्यदन्तमुकुलान् अनिमित्तहासैर्
अव्यक्तवर्णरमणीयवचःप्रवृत्तीन्।
अङ्काश्रयप्रणयिनस् तनयान् वहन्तो
धन्यास् तदङ्गरजसा मलिनीभवन्ति ॥ १८१ ॥[1]

तापसी। होदु। ण मं अअं गणेदि ॥ पार्श्वम् अवलोकयति ॥

तापसी। भवतु। न माम् अयं गणयति ॥ पार्श्वम् अवलोकयति ॥

को एत्थ इसिकुमाराणं ॥ राजानम् अवलोक्य ॥ भद्दमुह। एहि

को ऽत्र ऋषिकुमाराणां ॥ राजानम् अवलोक्य ॥ भद्रमुख। एहि[2]

to be pleased,' 'fastidious' by looking on Urvaśí, and that the beauties of Nature have no longer any charms for him; *upavana-latásu chakshur na badhnáti dhritim tad-anganáloka-durlalitam.* The Scholiast there explains the word by *dur-ágrastam.* In the Sáhit.-darp., p. 193, line 1, the following is cited from the Mahábh.: *Dhik dhik súta kim kritaván asi vatsasya me prakriti-durlalitasya,* where *durlalita* is explained by *durvilasita.*

[1] 'Happy (those parents who), carrying (their) little-sons fondly-soliciting-a-refuge-in-their-lap, having-buds-of-teeth-just- [scarcely, slightly] visible by their innocent [causeless, without reason] smiles, while-attempting-charming-prattle-in-indistinct-accents, are soiled by the dust of their (infantine) limbs!' *Álakshya*: *á* is here the prefix of diminution: see p. 228, note 1. *Pranayinah = prárthakáh*: Ś., Ch. *Malini;* the Bengálí have *parushi.* This is the verse with which Chézy is enraptured: '. . . strophe incomparable, que tout père, on plutôt toute mère, ne pourra lire sans sentir battre son cœur, tant le poète a su y rendre, avec les nuances les plus délicates, l'expression vivante de l'amour maternel.'

[2] 'O gentle sir,' *lit.*, 'O thou with auspicious countenance.' According to the Sáhit.-darp. [p. 179, line 16] *bhadra-mukha* and *saumya* are the titles used by the inferior characters in addressing the king's son: *saumya bhadra-mukhetyevam adhamaistu kumárakah.* They do not seem to be so restricted, as in the 5th. Act the Bengálí MSS. make Gautamí address the king himself as *bhadra-mukha*; and Káṭavema extends the application of both terms to

---

Verse 181. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170.

दाव । मोएहि इमिणा दुम्मोअहत्थग्गाहेण डिम्भलीलाए बाहीअ-
तावत् । मोचय अनेन दुर्मोचहस्तग्राहेण डिम्भलीलया बाध्य-
माणं बालमिदन्द्रअं ।
मानं बालमृगेन्द्रकं ।

राजा ॥ उपगम्य । सस्मितं ॥ अयि भो महर्षिपुत्र ।

एवम् आश्रमविरुद्धवृत्तिना
संयमः किमिति जन्मनस् त्वया ।
सत्त्वसंश्रयसुखो ऽपि दूयते
कृष्णसर्पपरिषेकुनेव चन्दनं ॥ १८२ ॥

तापसी । भद्दमुह । ण क्खु अअं इसिकुमारओ ।
तापसी । भद्रमुख । न खलु अयम् ऋषिकुमारः ।

any *mánya*, honorable person: *Bhadra-mukheti mányasyámantraṇe yathoktam saumya bhadra-mukhetyevam mányo rájnah suto vá.*

[1] 'Release the young lion being tormented in childish play by this (boy) the-grasp-of-whose-hand-is-difficult to unloose.' Some MSS. have *maindam* or *maindaam* for *mrigendram*: the Mackenzie, *miindam*.

[2] 'How is it that by thee, whose behaviour is opposed to (the peaceful character of) a hermitage, (thy) father's humanity [forbearance], that-delights-in-the-protection-of-the-animals is thus outraged; like the sandal-tree by the young of the black serpent?' *Áśrama-viruddha*: compare p. 37, l. 9. *Sanyamah* = *śamah*: K., 'a vow to forbear hurting animals.' *Kim iti* = *kimartham*: K.: *iti* is frequently thus joined with *kim*: compare p. 71, l. 1. *Janmanas* = *janmano hetoh*: K. So *prabhava* = *janma-hetu*: p. 83, line 2, note 1; otherwise I should translate 'from thy birth.' The Bengálí MSS. have *janmadas* and *sanyamí* agreeing with it. *Sukho*: the Mackenzie and Kátavema have *guṇo* [= *dharmah*: K.] *Chandanam*: as to the sandal, see p. 175, note 1. This celebrated tree seems to have paid dearly for the fragrance of its wood: 'the root is infested by serpents; the blossoms by bees; the branches by monkeys; the summits by bears. In

Verse 182. Rathoddhatá (variety of Trishṭubh) containing eleven syllables to the half-line, each half-line being alike.

— ◡ — ◡ ◡ ◡ — ◡ — ◡ — ‖

राजा। आकारसदृशं चेष्टितम् एवास्य कथयति[1]। स्थानप्रत्ययात् तु वयम् एवंतर्किणः॥ यथाभ्यर्थितम् अनुतिष्ठन् बालस्पर्शम् उपलभ्य। आत्मगतं॥

अनेन कस्यापि कुलाङ्कुरेण
स्पृष्टस्य गात्रेषु सुखं ममैवं।
कां निर्वृतिं चेतसि तस्य कुर्याद्
यस्यायम् अङ्गात् कृतिनः प्ररूढः॥ १८३॥[2]

तापसी॥ उभौ णिर्वर्ण्य॥ अच्छरिअं अच्छरिअं।

तापसी॥ उभौ निर्वर्ण्य॥ आश्चर्यम् आश्चर्यं।

राजा। आर्ये। किमिव।

तापसी। इमस्स बालअरूवस्स देवि संवादिणी आकिदित्ति वि-

तापसी। अस्य बालकरूपस्य ते ऽपि संवादिनी आकृतिरिति वि-[3]

म्हाविदम्हि। अपरिदद्दस्सवि दे अप्पडिलोमो संवुत्तोत्ति।

स्मापितास्मि। अपरिचितस्यापि ते ऽप्रतिलोमः संवृत्त इति।

short, there is not a part of the sandal-tree which is not occupied by the vilest impurities:' Hitop., verse 162, ed. Johnson.

[1] 'His behaviour (which is) conformable to his mien says as much [bespeaks it, betokens it].' *Kathayati*: compare p. 224, line 2.

[2] 'Such (being) the-thrill-of-delight in the limbs of me touched by this scion of the family of some one (unknown to me); what bliss must he cause in the heart of that happy-man from whose body [loins] he sprang!' Hindú poets are fond of alluding to the thrilling effect of the touch of a child on the limbs of its parent, and *vice versâ*. Compare the parallel passages in the 5th Act of the Vikramorvaśí, and the following from the Mahábh.: *Putrasparśát sukhatarah sparśo loke na vidyate. Angát*: some MSS., including my own, have *ankát*, 'from whose loins.' *Kritinah* = *bhágyavatah*, 'fortunate.' *Kriti* is properly 'one who has accomplished the desire of his heart.'

[3] 'The speaking-resemblance of form;' 'la ressemblance parlante:' Chézy.

Verse 183. Upajáti or Ákhyánakí (variety of Trishṭubh). *See* Verse 41, 107, 121, 126, 142, 156, 158, 166, 169.

राजा ॥ बालम् उपलालयन्[1] ॥ न चेन् मुनिकुमारो ऽयं । अथ को ऽस्य व्यपदेशः ।

तापसी । पुरुवंशो ।

तापसी । पुरुवंशः ।

राजा ॥ आत्मगतं ॥ कथम् एकान्वयो मम । अतः खलु मदनुकारिणम् एनम् अचभवती मन्यते । अस्त्येतत् पौरवाणाम् अन्त्यं कुलव्रतं ।

भवनेषु रसाधिकेषु पूर्वं
क्षितिरक्षार्थम् उशन्ति ये निवासं ।
नियतैकयतिव्रतानि पश्चात्
तरुमूलानि गृहीभवन्ति तेषां[2] ॥ १८४ ॥ 184

॥ प्रकाशं ॥ न पुनर् आत्मगत्या मानुषाणाम् एष विषयः[3] ।

[1] *Upaldlayan*, 'fondling:' see p. 289, note 2. *Vyapadésah*, 'family:' see page 204, note 2.

[2] 'This (custom of retiring to a hermitage) is the last family-observance of the descendants of Puru. (They) who first of all for the sake of protecting the earth choose a residence in palaces abounding-in-all-the-pleasures-of-sense, to them [of them] the roots of trees where the one religious vow of ascetics [*i.e.*, control of the passions, mortification] is rigidly maintained, become a dwelling-place.' *Rasádhikeshu*: the Bengálí MSS. have *sudhásiteshu*, 'white with stucco or chunam.' *Usanti* [3d pers. pl. pres. of *vás*] = *ichchhanti*: Ś. = *vánchhanti*: K. *Taru-múláni*: so Manu enjoins that the hermit is to be *vijitendriyo dharásayo vriksha-múla-niketanah*, 'his passions kept in subjection, sleeping on the bare ground, dwelling at the roots of trees:' vi., 26. It seems to have been a constant practice in ancient India for kings when they had reigned sufficiently long, to retire from the charge of government and betake themselves to penitential exercises. They first associated the Yuva-rája or heir-apparent with themselves, and then left him in quiet possession of the throne.

[3] 'But this (sacred) place is not (accessible) to mortals by their own means [condition].' *Vishayah* = *pradésah*: Schol., Chézy. The Mackenzie MS. has *katham* for *na*.

Verse 184. Aupachchhandasika. *See* Verses 77, 78.

तापसी । जह भट्टमुहो भणादि । अच्छरासम्बन्धेण दुमस्स जणणी

तापसी । यथा भट्टमुखो भणति । अप्सरःसम्बन्धेन अस्य जननी

एत्थ देवगुरुणो तवोवणे पसूदा ।

अत्र देवगुरोस् तपोवने प्रसूता ।

राजा ॥ अपवार्य ॥ हन्त द्वितीयम् इदम् आशाजननं ॥ प्रकाशं ॥ अथ सा तत्रभवती किमाख्यस्य राजर्षेः पत्नी ।

तापसी । को तस्स धम्मदारपरिच्चाइणो णाम सङ्कीत्तिदुं चिन्ति-

तापसी । कस् तस्य धर्मदारपरित्यागिनो नाम सङ्कीर्तितुं चिन्त-

यिय्यदि ।

राजा ॥ स्वगतं ॥ इयं खलु कथा माम् एव लक्षीकरोति । यदि तावद् अस्य शिशोर् मातरं नामतः पृच्छेयं ॥ विचिन्त्य ॥ अथवा । अन्यायः परदारपृच्छाव्यापारः ।

तापसी ॥ प्रविश्य मृन्मयूरहस्ता ॥ सव्वदमण । सउन्दलावणं पेक्ख ।

तापसी ॥ प्रविश्य मृन्मयूरहस्ता ॥ सर्वदमन । शकुन्तलावण्यं प्रेक्षस्व ।

बालः ॥ सदृष्टिक्षेपं ॥ कहिं वा मे अम्बा ।

बालः ॥ सदृष्टिक्षेपं ॥ कुत्र वा मे अम्बा ।

उभे । णाममारिस्सेण वञ्चिदो माउवच्छलो ।

उभे । नामसादृश्येन वञ्चितो मातृवत्सलः ।

[1] 'In consequence of her relationship to a nymph.' *Deva-guros* = *Kásyapasya.*

[2] So reads the Mackenzie MS. The others *tarhy anáryah para-dáravyavahárah.*

[3] *Śakunta* = *pakshin*, 'a bird.' By joining it with *lávanyam*, the hermitess unconsciously pronounces Śakuntalá. *Śakuntasya pakshino lávanyam. Śakunta-lávanyam śleshena Śakuntalá-śabdah uktah*: Schol. Chézy.

[4] For *ambá* (the reading of the Mackenzie MS., supported by K.) some have *ajjú* for Sanskrit *ajjuká*, and again, subsequently, *ajjuá* for *ajjuká*, where Kátavema has *ajjaá* for *áryaká* or *áryá*. I have everywhere followed Káta-

दितीया । वच्छ । इमस्स मित्तिआमोरअस्स रम्मत्तणं देक्खसि

द्वितीया । वत्स । अस्य मृत्तिकामयूरकस्य रम्यत्वं पश्येति भणिदोसि ।

भणितो ऽसि ।

राजा ॥ आत्मगतं ॥ किं वा शकुन्तलेत्यस्य मातुर् आख्या । सन्ति पुनर् नामधेयसादृश्यानि । अपि नाम मृगतृष्णिकेव नाममात्रप्रस्तावो मे विषादाय कल्पते[1] ।

बालः । अज्जए । रोअदि मे एसो भद्दमोरओ ॥ इति क्रीडनकम् आदत्ते ॥

बालः । आर्यके । रोचते मे एष भद्रमयूरकः[2] ॥ इति क्रीडनकम् आदत्ते ॥

प्रथमा ॥ विलोक्य । सोद्वेगं ॥ अम्हहे । रक्खाकरण्डअं मे अणिबन्धे ण दीसदि ।

प्रथमा ॥ विलोक्य । सोद्वेगं ॥ अहो । रक्षाकरण्डकम्[3] अस्य मणिबन्धे न दृश्यते ।

vema in rejecting *ajjuká*, as, according to Amara [I., 1, 7, 11] and Sáhit.-darp. [p. 179 at end], this word, in theatrical language, is applied only to a *vésyá* or harlot.

[1] 'Perhaps the mention of a mere name, like the mirage-of-the-desert, is destined to (cause) me bitter-disappointment.' *Mriga-trishṇiká*: see p. 250, note 1 at end. *Náma-mátra-prastávo* may mean 'the occasion of a mere name,' but the verb *pra-stu* has the sense of 'mentioning,' 'declaring.' *Kalpate*, 'is sufficient,' or simply 'becomes a cause of:' compare p. 191, l. 5, p. 260, l. 12.

[2] A peacock, whether living or in the form of a toy, seems to have been a favourite play-thing. So the boy in the fifth Act of the Vikramorvaśí: *yah suptaván madanke tam me játa-kalápam preshaya śikhinam.* For *árye* the Bengálí have *antike*. *Antiká* = *bhaginí jyeshthá* = *dhátrí*: Ś.

[3] 'The amulet,' 'the talisman,' lit., the guardian casket, the magical casket. One sense, however, of *karaṇḍaka* is 'a kind of plant,' or 'herb:'

राजा । अलम् अलम् आवेगेन । नन्विदम् अस्य सिंहशावविमर्दात् परिभ्रष्टं ॥ इत्यादातुम् इच्छति ॥

उभे । मा खु मा खु । एदं अविलम्बिअ कहं गहिदं णेण ॥

उभे । मा खलु मा खलु । एतद् अविलम्ब्य कथं गृहीतम् अनेन ॥

इति विस्मयाद् उरोनिहितहस्ते परस्परम् अवलोकयतः ॥

राजा । किमर्थं प्रतिषिद्धाः स्थः ।

प्रथमा । सुणादु महाराओ । एसा अवराजिदा णाम ओसही

प्रथमा । शृणोतु महाराजः । एषा अपराजिता नाम औषधिर्[1]

इमस्स जादकम्मसमए भअवदा मारीएण दिण्णा । एदं किल मादा-

अस्य जातकर्मसमये भगवता मारीचेन दत्ता । एतां किल माता-

पिदरो अप्पाणं च वज्जिअ अवरो भूमिपडिदं ण गेण्हादि ।

पितराव् आत्मानं च वर्जयित्वा अपरो भूमिपतितां न गृह्णाति ।

राजा । अथ[2] गृह्णाति ।

प्रथमा । तदो तं सप्पो भविअ दंसइ ।

प्रथमा । ततस् तं सर्पो भूत्वा दशति ।

राजा । भवतीभ्यां कदाचिद् अस्याः प्रत्यवेक्षता विक्रिया ।

Compare the next note. It was probably a kind of locket, containing some herb with talismanic properties, worn round the waist, to serve as an amulet. *Karaṇḍaka* certainly usually signifies 'a little box,' but it may possibly be the name for the herb itself. Kâṭavema explains it by *rakshá-ghuṭiká* [? *guṭiká*], 'a magical ball.' Some of the Bengálí have *rakshá-kándo*; Śankara and Chandra-ś., *rakshá-gando* and *rakshá-gaṇḍako*.

[1] 'This herb, called *aparájitá* [unconquered, invincible], was given by his reverence Kaśyapa to this child, on the occasion of the natal (ceremony).' As to the name *aparájitá*, compare p. 266, note 2. The *játa-karma* is the fourth of the twelve Sanskáras, or purificatory rites, described in Manu [ii., 27, etc.], and the first after the child's birth: compare p. 258, note 2, p. 198, note 3. It was performed by giving the child honey and clarified butter out of a golden spoon, before separating the navel-string.

[2] *Atha* must here be equivalent to *yadi tu*, 'supposing now.'

उभे । अणेअमो ।

उभे । अनेकशः ।

राजा ॥ सहर्षं । आत्मगतं ॥ कथम् इव सम्पूर्णमपि मे मनोरथं नाभिनन्दामि ॥ इति बालं परिष्वजते ॥

द्वितीया । सुव्वदे । एहि । इमं वुत्तन्तं णिअमव्वावुडाए सउन्द-

द्वितीया । सुव्रते । एहि । इमं वृत्तान्तं नियमव्यापृतायै शकुन्त-

लाए निवेदेम्ह ॥ इति निष्क्रान्ते ॥

लायै निवेदयावः ॥ इति निष्क्रान्ते ॥

बालः । मुञ्च मं । जाव अम्बाए सआसं गमिस्सं ।

बालः । मुञ्च मां । यावद् अम्बायाः सकाशं गमिष्यामि ।

राजा । पुत्तक । मया सहैव मातरम् अभिनन्दिष्यसि ।

बालः । ममक्खु तादो दुस्सन्तो । ण तुमं ।

बालः । मम खलु तातो दुष्यन्तः । न त्वं ।

राजा ॥ सस्मितं ॥ एष विवाद एव प्रत्याययति[1] ।

॥ ततः प्रविशत्येकवेणीधरा[2] शकुन्तला ॥

शकुन्तला । विआरकाले वि पकिदित्थं सव्वदमणस्स ओसहिं

शकुन्तला । विकारकाले[3] ऽपि प्रकृतिस्थां सर्व्वदमनस्य औषधिं

मुणिअ ण मे आसा आसि अत्तणो भाअहेएसु । अहवा जह मा-

मुणिअ ण मे आसा आसि अत्तणो भाअहेएसु । अहवा जह मा-

अम्बुला न मे आशा आसीद् आत्मनो भागधेयेषु[4] । अथवा यथा मा-

[1] 'Even this contradiction convinces me.' *Pratyáyayati*, 'causes me to believe,' 'me inducit ad credendum:' compare page 215, line 13.

[2] Compare Megh., verse 90 [*sárayanti eka-veṇim kareṇa*], and verse 98 [*abalá-veṇi-mokshotsukáni*]. The Hindú women collect their hair into a single long braid, as a sign of mourning, when their husbands are dead, or absent for a long period.

[3] 'Even at the time of metamorphose,' i.e., even on an occasion when it ought to have changed its form. As to *prakriti*, 'the natural form or state,' as opposed to *vikára*, compare p. 72, line 2. *Aushadhi*: see p. 296, note 1.

[4] 'I had no hope in my own destiny,' 'I had no trust in my fortunes.'

णुमदीए आचक्खिदं । तह सम्भावीअदि एदं ।
नुमत्या आचष्टं[1] । तथा सम्भाव्यते एतत् ।

राजा ॥ शकुन्तलां विलोक्य ॥ अये । सेयम् अत्रभवती शकुन्तला ।
यैषा

वसने परिधूसरे वसाना
नियमक्षाममुखी धृतैकवेणिः ।
अतिनिष्करुणस्य शुद्धशीला
मम दीर्घं विरहव्रतं बिभर्ति[2] ॥ १८५ ॥ 185

शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥ णक्खु अज्जउत्तो
शकुन्तला ॥ पश्चात्तापविवर्णं राजानं दृष्ट्वा ॥ न खलु आर्य्यपुत्र

[1] Compare page 262, lines 10 and 12.

[2] 'She who, wearing a pair of dark-grey vestments, having a countenance emaciated by penitential-exercises, bearing (on her head) a single braid of hair, chaste [pure] in her behaviour, undergoes a long vow of separation from me, excessively unmerciful.' *Vasane*, acc. du. neut.: see p. 158, note 1, and compare *vásasí* in Mṛichchhakaṭi, Act 4. It seems that men's clothes, as well as women's, consisted of two pieces: compare in Bhaṭṭi, iii., 20, *manorame vastre*, which, in one commentary, is rendered by *manoramam vastra-dwayam*, and, in the other, by *cheto-hárini vastre*. *Pari-dhúsare*: as the preposition *á* is employed diminutively, so the prepositions *pari* and *sam* give force and intensity, much as περὶ and σὺν in Greek, and *per* and *con* in Latin. *Pari* is even more intensitive than *sam*: thus, *samápti*, 'completion,' *pari-samápti*, 'entire completion;' *sampúrṇa*, 'very full,' *pari-púrṇa*, 'completely filled;' *san-śushka*, 'dried up,' *pari-śushka*, 'quite dried up; *ápáṇḍu*, 'palish,' *pari-páṇḍu*, 'very pale;' *pari-śránta*, 'completely wearied, etc., etc. *Dhṛitaíka-veṇi*: see p. 297, note 2. Śankara and Chandra-śekhara quote the following from Bharata: *amaláswavadháraṇam* [? *amalá avadháraṇam*: Ś.] *alakánám cha kalpanam anulepana-sanskáram na kuryát pathikánganá* ['a woman whose husband is absent on a journey:' compare p. 230, note 1]; *páṇḍu-chhává kriśa-tanur veṇi-yuta-śiroruhá lambálaká dina-veśá vibhúshaṇa-vivarjitá.*

Verse 185. Aupachchhandasika. *See* verses 77, 78, 184.

विअ । तदो को एसो दाणिं किदरक्खामङ्गलं दारअं मे गत्तसंदूवइ । ततः क एष इदानीं कृतरक्षामङ्गलं दारकं मे गात्रसंमग्गेण दूसेदि ।

मार्गेण दूषयति ।

बालः ॥ मातरम् उपेत्य ॥ अम्ब । को एसो पुरिसो मं पुत्तेत्ति

बालः ॥ मातरम् उपेत्य ॥ अम्ब । क एष पुरुषो मां पुत्रेति आलिङ्गदि ।

आलिङ्गति ।

राजा । प्रिये । क्रौर्यमपि मे त्वयि प्रयुक्तम् अनुकूलपरिणामं संवृत्तं । यद् अहम् इदानीं त्वया प्रत्यभिज्ञातम् आत्मानं पश्यामि ।

अकुन्तला ॥ आत्मगतं ॥ हिअअ । समस्सस समस्सस । परि-

अकुन्तला ॥ आत्मगतं ॥ हृदय । समाश्वसिहि समाश्वसिहि । परित्तमच्छरेण अणुअम्पिदम्हि देव्वेण । अज्जउत्तो क्खु एसो ।

त्यक्तमत्सरेण अनुकम्पितास्मि दैवेन । आर्यपुत्रः खलु एषः ।

राजा । प्रिये ।

स्मृतिभिन्नमोहतमसो दिष्ट्या प्रमुखे स्थितासि मे सुमुखि ।
उपरागान्ते शशिनः समुपगता रोहिणी योगं ॥ १८६ ॥

[1] 'Furnished with a lucky talisman,' 'protected by an auspicious amulet.' As to *árya-putra* in the preceding line, see p. 196, note 3.

[2] The feminine *ambá* makes its vocative *amba*, by special rule.

[3] 'By-the-kindness-of-fortune, O lovely-faced-one, thou standest (once again) before me, the darkness of whose delusion is dispelled by recollection. At the end of the eclipse, Rohiní has been (again) brought to an union with the moon.' *Dishtyá* is generally an exclamation equivalent to 'Hail!' 'good luck!' corresponding to Shakspere's 'Now fair befall thee!" I have preferred to regard it here as an adverbial instrum. case, 'by the kindness of destiny,' 'fortunately,' 'happily.' *Uparága*: the following is the Hindú

Verse 186. Áryá *or* Gáthá. *See* Verse 2.

⏑ ⏑ – | ⏑ – ⏑ | ⏑ ⏑ – ‖ – – | ⏑ ⏑ – | ⏑ – ⏑ | – ⏑ ⏑ | ⏑
⏑ ⏑ – | – – | ⏑ ⏑ – ‖ ⏑ ⏑ ⏑ ⏑ | – – | ⏑ | – – | –

शकुन्तला । जेदु जेदु अज्जउत्तो ॥ इत्यर्द्धोक्ते वाष्पकण्ठी वि-
शकुन्तला । जयतु जयतु आर्यपुत्रः ॥ इत्यर्द्धोक्ते वाष्पकण्ठी[1] वि-

रमति ॥
रमति ॥

राजा । सुन्दरि ।

वाष्पेण प्रतिषिद्धे ऽपि जयशब्दे जितं मया ।
यत्ते दृष्टम् असंस्कारं पाटलोष्ठपुटं मुखं ॥ १८७ ॥ 187

बालः । अम्ब । को एसो ।
बालः । अम्ब । क एषः ।

notion of eclipses:—A certain demon, which had the tail of a dragon, was decapitated by Vishṇu at the churning of the ocean; but, as he had previously tasted of the amrit or nectar reproduced at that time, he was thereby rendered immortal, and his head and tail, retaining their separate existence, were transferred to the stellar sphere. The head was called Ráhu and became the cause of eclipses, by endeavouring, at various times, to swallow the sun and moon. *Rohiṇí*: as to the love of the moon for Rohiṇí, the fourth lunar constellation, see p. 113, note 2.

[1] Lit., 'Having tears in her throat,' i.e., 'having her voice choked with tears.' *Váshpa* is not the tear itself, but the lachrymal moisture [see p. 169, note 2 in middle] which may find its way into the throat and impede the utterance.

[2] 'Though the (utterance-of) the word 'victory' be obstructed by (thy) weeping, victory-has-been-gained by me, since thy unadorned countenance, having-the-surface [skin] -of-its-lips-pale-red, has been seen (by me).' *Jaya-śabda*, the word 'Victory!' i.e., *jayatu* or *vijayí-bhava* was the regular form of saluting kings: compare p. 65, note 2. *Asanskáram*, so reads the Taylor MS.; the others have *asanskára*, which violates the usual cæsura. If the latter be retained, translate 'the skin of whose lips is pale red from the absence of colouring or paint.' There is no doubt that unpainted lips were a sign of mourning, but this is sufficiently implied in *pátaloshṭha*, and it is a question whether *sanskára* can ever mean 'paint.' Some of the Bengálí, and

Verse 187. Śloka or Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 50, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 161, 173, 177, 178, 179.

शकुन्तला । वच्छ । दे भाअहेआदं पुच्छेहि ।
शकुन्तला । वत्स । ते भागधेयानि पृच्छ ।
राजा ॥ शकुन्तलायाः पादयोः प्रणिपत्य[1] ॥

सुतनु हृदयात् प्रत्यादेशव्यलीकम् अपैतु ते
किमपि मनसः सम्मोहो मे तदा बलवान् अभूत् ।
प्रबलतमसाम् एवम्प्रायाः शुभेषु हि वृत्तयः
स्वजमपि शिरस्यन्धः क्षिप्तां धुनोत्यहिशङ्कया[2] ॥ १८८ ॥

शकुन्तला । उट्ठेदु अज्जउत्तो । णूणं मे सुअरिअप्पडिबन्धअं
शकुन्तला । उत्तिष्ठतु आर्यपुत्रः । नूनं मे सुचरितप्रतिबन्धकं
पुराकिदं तेसु दिअहेसु परिणाममुहं आसि । जेण माणुक्कोसोवि
पुराकृतं तेषु दिवसेषु परिणाममुखम् आसीत् । येन सानुक्रोशो ऽपि

amongst them the old MS. [Bodleian, 233], supported by Śankara and Chandra-śekhara, read *asanskárál lolálakam idam mukham*, 'this countenance, having its curls hanging loosely from want of dressing.' *Oshṭha-puṭa*, 'the covering of the lip;' so *akshi-puṭa*, 'the skin covering the eye,' 'the eye-lid.' The student is reminded that in a compound, *oshṭha* optionally causes the elision of a preceding *a*. The Mackenzie MS. has *páṭaloshṭham mukham priye*.

[1] Sankara quotes the following from Bharata: *Kákubhih praṇipátaiś cha bhágya-nindádibhis tathá, evam kṛite cha narínám purusho 'ti-priyo bhavet*.

[2] 'O fair one! let the unpleasant-feeling [unpleasantness] of (my) repudiation (of thee) depart from thy heart. Somehow-or-other at that time the infatuation of my mind was strong. For such, for the most part, is the behaviour of those over-whom-(the quality of)-darkness-has-the-mastery, on happy (auspicious)-occasions. A blind man shakes off even the garland thrown on his head, suspecting it to be [with the suspicion of its being] a snake.' *Vyalikam = apriyam*, K. = *vipriyam*, Ch. *Apaitu*: some of the Bengálí MSS. have *upaitu*, which is unintelligible. *Kimapi*, i.e., *anirvachaníya-rúpam yathá syát*, 'in a manner not to be explained:' Ś. *Tadá = pratyádeśa-kále*, 'at the time of repudiation.' *Prabala-tamasám, prabalam ajnánam yesham te tathokṭáh*: K. According to the Hindú philosophy there were three qualities or properties incident to the state of humanity, viz.: 1. *Sattwa*, 'excellence' or

Verse 188. Hariṇí (variety of Atyashṭi). *See* Verse 66, 99.

अज्जउत्तो मद् विरसो संवुत्तो ॥ राजोत्तिष्ठति ॥ अह कहं अज्ज-
आर्यपुत्रो मयि विरसः संवृत्तः[1] ॥ राजोत्तिष्ठति ॥ अथ कथम् आर्य-
उत्तेण सुमरिदो दुक्खभाई अअं जणो ।
पुत्रेण स्मृतो दुःखभागी अयं जनः ।

राजा । उद्धृतविषाद[2]शल्यः कथयिष्यामि ।

मोहान् मया सुतनु पूर्वम् उपेक्षितस् ते
यो वाष्पबिन्दुर् अधरं परिबाधमानः ।
तं तावद् आकुटिलपक्ष्मविलग्नम् अद्य
वाष्पं प्रमृज्य विगतानुशयो भवेयं[3] ॥ १८९ ॥

॥ इति यथोक्तम् अनुतिष्ठति ॥

'goodness' [quiescence], whence proceed truth, knowledge, purity, etc. 2. *Rajas*, 'passion,' or 'foulness' [activity], which produces lust, pride, falsehood, etc., and is the cause of pain. 3. *Tamas*, 'darkness' [inertia], whence proceed ignorance, infatuation, delusion, mental blindness, etc. *Śubheshu* = *sat-karmasu*, 'in auspicious matters:' Ś. *Vrittayah* = *vyavahárah*: Ś. *Dhunoti* = *nirasyati*: K. *Srajam*: see p. 272, note 2.

[1] 'Assuredly my (evil deeds), committed in a former (birth), opposed to virtuous conduct, were in those days drawing towards (their appointed evil) issue, (seeing) that my husband, although of-a-compassionate-nature, became unfeeling towards me.' *Purá-kritam*, i.e., *janmántara-karma*, Ś.: see p. 185, note 3 at end. *Parináma-mukham* [*parinatábhimukham*: K.], 'about to issue in their appointed fruit, in their matured result,' 'ripe for an evil result.' *Parináma* is 'the last stage of anything,' 'the stage of ripeness or maturity,' 'the final result:' *mukha* like *unmukha* [lit., 'looking towards'] has here the sense of 'tending towards,' 'being about,' 'being on the point.'

[2] Compare p. 272, l. 8; and *uddharen no hridaya-śalyam* in Vikram., Act 1.

[3] 'O graceful lady! I should in a manner be freed from (my) remorse by wiping off that moisture now clinging to thy slightly curved eye-lashes, which formerly (in the form of) a tear-drop corroding thy lip, was unnoticed [overlooked] by me through mental-delusion.' *Púrvam*, i.e., *pratyádeśa-*

Verse 189. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181.

शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥ अज्जउत्त । एदं तं अङ्गुलीअअं ।

शकुन्तला ॥ नाममुद्रां दृष्ट्वा ॥ आर्यपुत्र । एतत् तद् अङ्गुलीयकं ।

राजा । अस्माद् अङ्गुलीयोपलम्भात् खलु स्मृतिर् उपलब्धा ।

शकुन्तला । विसमं किदं णेण । जं तदा अज्जउत्तस्स पच्चअण-

शकुन्तला । विषमं कृतम् अनेन । यत् तद् आर्यपुत्रस्य प्रत्यायन[1]-

काले दुल्लहं आसि ।

काले दुर्लभम् आसीत् ।

राजा । तेन ह्यृतुसमवायचिह्नं प्रतिपद्यतां लता कुसुमं[2] ।

शकुन्तला । ण मे विस्समामि । अज्जउत्तो एव्व णं धारेदु ।

शकुन्तला । न अस्मै विश्वसामि । आर्यपुत्र एव एनद् धारयतु ।

॥ ततः प्रविशति मातलिः ॥

मातलिः । दिट्ठिया[3] । धर्मपत्नीसमागमेन पुत्रमुखदर्शनेन चायुष्मान् वर्धते ।

राजा । अभूत् सम्पादितस्वादुफलो मे मनोरथः । मातले । न

veláyám. *Paribádhamána* = *pídayan*: Ś. *Ákuṭila*: compare *átámra*, p. 228, l. 5, and p. 298, note 2. *Vigatánúsayo* = *apagata-páschát-tápo*. For *váshpam* in the fourth line, some of the Bengálí have *kánte*, unsupported by any of the Devanágarí MSS. The repetition of *váshpa* seems at first unnecessary, but not if it be borne in mind that *váshpa* is, appropriately, the moisture in the eye, and *váshpa-vindu*, the tear-drop when it has left the eye: see p. 169, note 2 in middle.

[1] A noun formed from the causal verb explained in p. 297, note 1.

[2] 'Therefore let the creeper receive again (its) flower, as a pledge [mark, token] of its inseparable-union with the (spring) season,' i.e., 'Receive thou back this ring, as the beautiful twining plant receives again its blossom, in token of its reunion with the spring.' *Tena hi*, with the sense of 'therefore,' occurs very frequently in dramatic composition: compare p. 81, l. 2, p. 83, l. 2, and p. 85, l. 1. *Ritu*: see p. 228, note 1 at end. *Samaváya*, 'inseparable or intimate connexion.' The Bengálí MSS. have *ritu-samágamásansi*, and Śankara *ritu-sangama-súchakam*.

[3] *Dishtyá*, see p. 299, note 3. As to *putra-mukha*, etc., see p. 222, note 2.

खलु विदितो ऽयम् आखण्डलेन[1] वृत्तान्तः स्यात्।

मातलिः ॥ सस्मितं ॥ किम् ईश्वराणां परोक्षं। एवायुष्मान्। भगवान् मारीचस् ते दर्शनं वितरति[2]।

राजा। शकुन्तले। अवलम्ब्यतां पुत्रः। त्वां पुरस्कृत्य भगवन्तं द्रष्टुम् इच्छामि।

शकुन्तला। हिरिआमि अज्जउत्तेण सह गुरुसमीवं गन्तुं।

शकुन्तला। जिह्रेमि आर्य्यपुत्रेण सह गुरुसमीपं गन्तुं।

राजा। अप्याचरितव्यम् अभ्युदयकालेषु[3]। एह्येहि।

॥ सर्वे परिक्रामन्ति ॥

॥ ततः प्रविशत्यदित्या सार्द्धम् आसनस्थो मारीचः ॥

मारीचः ॥ राजानम् अवलोक्य ॥ दाक्षायणि।

पुत्रस्य ते रणशिरस्ययम् अग्रयायी
दुष्यन्त इत्यभिहितो भुवनस्य भर्ता।
चापेन यस्य विनिवर्तितकर्म जातं
तत् कोटिमत्[4] कुलिशम् आभरणं मघोनः ॥ १९० ॥

[1] *Ákhaṇḍala* is one of a class of epithets [such as *puran-dara, bala-bhit, giri-bhid*, etc.] applied to Indra, as breaking cities, mountains, etc., into fragments with his thunderbolt: see p. 86, note 1.

[2] 'Allows thee a sight (of him),' *i.e.*, 'Graciously permits thee to be presented to him,' 'vouchsafes thee an audience.'

[3] 'But on joyful [festive] occasions the (usual) practise must be observed.' The Mackenzie MS. has *gantavyam* for *ácharitavyam*.

[4] 'O Dákshâyiṇí [*i.e.*, Aditi: see p. 284, note 3], this is he that marches foremost at the head of thy son's [Indra's] battles, the so-called 'Dushyanta,' the lord [protector] of the earth, through whose bow that edged thunderbolt of Indra, having rested from its work, has become (a mere) ornament.' *Raṇa-śirasi*: compare p. 268, line 8, and p. 87, note 1. *Koṭimat* = *ságram* = *tikshṇam*. *Kuliśam* = *vajram*. *Maghavan*, 'Indra,' may change *va* to *u* before the accus. pl. and other vowel terminations.

Verse 190. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.

अदितिः । सम्भावणीआणुभावा मे आकिदी ।

अदितिः । सम्भावनीयानुभावा अस्य आकृतिः ।[1]

मातलिः । आयुष्मन् । एतौ पुत्रप्रीतिपिशुनेन चक्षुषा[2] दिवौकसां पितराव् आयुष्मन्तम् अवलोकयतः । ताव् उपसर्प ।

राजा । मातले । एतौ

प्राङ्गर् द्वादशधास्थितस्य मुनयो यत् तेजसः कारणं
भर्तारं भुवनत्रयस्य सुषुवे यद् यज्ञभागेश्वरं ।
यस्मिन्न् आत्मभुवः परो ऽपि पुरुषश् चक्रे भवायास्पदं
द्वन्द्वं दक्षमरीचिसम्भवम् इदं तत् स्रष्टुर् एकान्तरं[3] ॥ १९१ ॥ 191

[1] 'His dignity may be inferred from his form,' *lit.*, 'his form has its dignity inferrible.'

[2] 'With an eye that betrays [betokens] affection for (thee as for) a son.' *Pišuna*: compare p. 278, line 5.

[3] 'This is that pair [Aditi and Kaśyapa], the offspring of Daksha and Maríchi, one remove from the Creator [Brahmá], which (said pair) sages call the cause [origin, author, maker] of the solar-light subsisting in twelve forms [having a twelve-fold subsistence], which (pair) begot the ruler of the three worlds, the lord of the (Gods who are the) sharers of (every) sacrifice, (and) in which (pair) Náráyaṇa (or Vishṇu), he (who was) even superior to the Self-existent [Brahmá], chose [made] the site for (his) birth.' *Dwádašadhá*: there are twelve Ádityas or forms of the sun, which represent him in the several months, or, as some say, attend upon his car: see p. 280, note 1. They are the children of Aditi and Kaśyapa, and the gods Vishṇu and Indra are reckoned among them. The other ten, according to the Vishṇu-puráṇa [p. 234], are Dhátri, Aryamat, Mitra, Varuṇa, Vivaswat, Púshan, Parjanya, Anśu, Bhaga, and Twashtri; but the names of the Ádityas vary in the other Puránas. *Tejasah*, i.e., *súryátmakasya*, 'consisting of the sun:' K.: = *súryasya*: Ś.: = *ádityasya*: Schol. Chézy. *Bhuvana-trayasya*, i.e., *swarga-martya-pátálasya*: Ś. [see p. 314, note 3]. *Yajna-bhágéswaram* may simply mean 'the lord of a share of (every) sacrifice;' it seems, however,

---

Verse 191. Śárdúla-vikríḍita (variety of Atidhṛiti). *See* Verses 14, 30, 36, 39, 50, 63, 79, 85, 86, 89, 97, 98, 111, 137, 138, 149, 172, 175, 176.

मातलिः । अथ किं

राजा ॥ प्रणिपत्य ॥ उभाभ्यामपि[1] वासवानुयोज्यो दुष्यन्तः प्रणमति ।

मारीचः । वत्स । चिरं जीव । पृथिवीं पालय ।

अदितिः । वच्छ । अप्पडिरहो होहि ।

अदितिः । वत्स । अप्रतिरथो[2] भव ।

likely that *yajna-bháya* is here synonymous with *kratu-bhuj*, 'a god,' though *yajna-bháj* would be the more usual form. *Átma-bhuvah* [abl. case from *átma-bhú*] = *swayambhuvah* = *brahmaṇah*: K., Ch. *Paro* = *śreshṭho*. *Purusha* = *Vishṇu*: K.: = *Náráyaṇa*: Ś., Ch. *Bhaváya* = *janmane*: K. = *avatáráya*: Ś. *Áspadam* = *pratishṭhám* = *sthitim*: K, Ś. *Upendrávatárasya káraṇam uktam bhavati*: K. *Dwandwam* = *mithunam* = *strí-punsayor yugalam*. *Srashṭur* = *Brahmaṇah*: K., Ś. *Ekántaram* = *ekántaritam*: Ś. *Ekah purushah antaram vyavadhánam yasya tat tathoktam*. *Brahmaṇo Maríchih, Maríchch Kaśyapah, Brahmaṇo Dakshah, Dakshád Aditir iti ekántaram*: K. *Ekah purusho antaram antardhánam yasya tad dwandwam*: Chézy. As Kaśyapa and Aditi were the grandchildren of Brahmá, they were only removed from him by Maríchi and Daksha, their parents and his children: see p. 280, note 1. Vishṇu, as Náráyaṇa, or the supreme spirit, [*purusha*] moved over the waters before the creation of the world, and from his navel came the lotus from which Brahmá sprang. As Vishṇu, or the Preserver, he became incarnate in various forms, and chose Kaśyapa and Aditi, from whom all human beings were descended, as his medium of incarnation or place of birth, especially in the Avatára in which he was called 'Upendra,' (or *Indránuja*, *Indrávaraja*) 'Indra's younger brother' [according to some identified with Krishṇa], and in his Vámana, or Dwarf-Avatára: see p. 276, note 1. *Purusha* is properly 'that which sleeps or abides in the body' [*puri śete*]. The worshippers of Vishṇu identify him with Náráyaṇa and with Brahma, and name him Mahá-purusha, Purushottama, *i.e.*, 'the supreme spirit,' thus exalting him above Brahmá, the Creator. Kálidása seems by this verse to include himself among the Vaishṇavas.

[1] *Ubhábhyám* [dat. dual.], i.e., *Aditi-Maríchábhyám*: Ś. *Vásavánuyojyo* = *Indrájná-kárí*, 'Indra's servant:' Ś. The Bengálí MSS. have *vásava-niyojyo*: compare p. 273, line 4.

[2] 'An invincible hero:' see p. 177, line 8, note 2 in middle.

शकुन्तला । दारअसहिदा वो पादवन्दणं करेमि ।
शकुन्तला । दारकसहिता वां पादवन्दनं करोमि ।
मारीचः । वत्से ।

आखण्डलसमो भर्ता जयन्तप्रतिमः सुतः ।
आशोर् अन्या न ते योग्या पौलोम्या सदृशी भव[1] ॥ १९२ ॥ 192 ×

अदितिः । जादे । भत्तुणो बङ्गमदा होहि । अवस्सं दीहाउ
अदितिः । जाते । भर्तुर् बङ्गमता भव । अवश्यं दीर्घायुर्
वच्छओ उहअकुलणन्दणो होदु । उवविसह ।
वत्स उभयकुलनन्दनो भवतु । उपविशत ।

॥ सर्वे प्रजापतिम्[2] अभित उपविशन्ति ॥

मारीचः ॥ एकैकं निर्दिशन् ॥

दिष्ट्या शकुन्तला साध्वी सदपत्यम् इदं भवान् ।
अद्धा वित्तं विधिश् चेति त्रितयं तत् समागतं[3] ॥ १९३ ॥ 193

[1] '(Thy) husband (being) like Indra, thy son resembling Jayanta [Indra's son], no other blessing (would be) suitable to thee: mayst thou be like Paulomí!:' see p. 272, note 2 at end. As to *Ákhaṇḍala*, see p. 304, note 1.

[2] As to the title Prajápati, see p. 280, note 1.

[3] 'All hail! the virtuous Śakuntalá, (her) noble offspring, your highness (Dushyanta)! Piety [faith], Fortune [wealth], Action: this trio is here combined.' *Dishṭyá*: see p. 299, note 3. *Sad*, i.e., *ubhaya-kula-guṇa-sampannam*. *Śraddhá*, being feminine, of course represents Śakuntalá; *Vittam*, being neuter, her offspring [*apatyam*], viz., Sarva-damana or Bharata; and *Vidhi*, being masculine, Dushyanta. *Vidhi*, according to Chandra-śekhara, is *veda-bodhitácharaṇam*, 'putting in practice the precepts of the Vedas;' it may, perhaps, imply power as exhibited in action. A parallel passage occurs in Ragh., ii., 16: *Babhau sá tena śraddheva sákshád vidhinopapannā*, which Stenzler renders 'She appeared [shone forth] like Faith visibly manifested, accompanied by action [works].'

Verse 192. Śloka *or* Anushṭubh. *See* Verses 5, 6, 11, 12, 26, 47, 59, 51, 53, 73, 76, 84, 87, 125, 127, 146, 154, 155, 160, 164, 173, 177, 178, 179, 187.

Verse 193. Śloka or Anushṭubh. *See* preceding verse.

राजा । भगवन् । प्राग् अभिप्रेतसिद्धिः । पश्चाद् दर्शनं । अतो ऽपूर्वः खलु वो ऽनुग्रहः[1] । कुतः ।

उदेति पूर्वं कुसुमं ततः फलं
घनोदयः प्राक् तदनन्तरं पयः ।
निमित्तनैमित्तिकयोर् अयं क्रमस्
तव प्रसादस्य पुरस्तु सम्पदः[2] ॥ १९४ ॥ 194

मातलिः । एवं विधातारः प्रसीदन्ति[3] ।

राजा । भगवन् । इमाम् आज्ञाकरीं वो गान्धर्वेण[4] विवाहविधि-

[1] 'First (came) the accomplishment of my desires; afterwards, the sight (of thee). Hence thy favour (towards me) has indeed been unprecedented.' Śankara gives the following interpretation: *Śakuntalá-prápakam bhavad-darśanam bhavishyati iti evam mamábhipretam ásít, távat prabhávát darśana-púrvam nirvyúdham. Tathá cha naimittikánantaram nimittotpattir iti anu-grahasyápúrvatwam iti bhávah*: 'My desire was that the sight of thee might lead to my recovery of Śakuntalá. But (my meeting her) was arranged through (thy) divine power, before my presentation to thee. Thus after the effect was the appearance of the cause. The meaning is, that the favour (of my seeing thee and receiving thy blessing) did not precede (the attainment of my desire), and hence that the favour was unprecedented, as the accomplishment of my wishes ought naturally to have resulted from thy blessing.' There seems to be a double meaning in *apúrvah*.

[2] 'First appears the blossom, then the fruit; first the rising of clouds, afterwards the rain. This (is) the regular-course of cause and effect; but the success-of-my-wishes (came) before thy favour.' *Naimittika*, 'that which is connected with the *nimitta* or is dependant on it,' 'the effect.' *Puras* = *prathamatas*: Ś. *Sampadah* [nom. pl.] = *abhishta-siddhih*: Ś. It is clearly meant to be synonymous with *abhipreta-siddhih* in the previous clause.

[3] 'Thus (it is that) the creators of-all-beings perform favours.' *Vidhátri* must here be equivalent to Prajápati: see p. 280, note 1.

[4] See page 127, note 4, and page 134, line 4.

Verse 194. Vanśasthavila (variety of Jagatí.) *See* Verses 18, 22, 23, 67, 81, 114, 117, 119, 145, 150, 161, 174, 180.

नोपयम्य कस्यचित्[1] कालस्य बन्धुभिर् आनीतां स्मृतिशैथिल्यात् प्रत्यादिशन्न् अपराद्धो ऽस्मि तत्रभवतो युष्मत्सगोत्रस्य कण्वस्य[2] । पश्चाद् अङ्गुलीयकदर्शनाद् ऊढपूर्वां तद्दुहितरम् अवगतो ऽहं । तच्चित्रम् इव मे प्रतिभाति ।

यथा गजो नेति समत्वरूपे
तस्मिन्न् अतिक्रामति संशयः स्यात् ।
पदानि दृष्ट्वा तु भवेत् प्रतीतिस्
तथाविधो मे मनसो विकारः[3] ॥ १९५ ॥

मारीचः । वत्स । अलम् आत्मापराधशङ्कया[4] । सम्मोहो ऽपि तव्यनुपपन्नः । श्रूयतां ।

राजा । अवहितो ऽस्मि

मारीचः । यदैवाप्सरस्तीर्थावतरणात्[5] प्रत्यक्षवैक्लव्यां शकुन्तलाम्

[1] *Kasyachit kálasya*, i.e., *kasmińschit kále*: Ch.

[2] Called Káśyapa as being of the race of Kaśyapa: see p. 22, note 1.

[3] 'As if one were to say, "(that) is not an elephant," its form being before one's eyes, and doubt were to arise (in one's mind) on its walking past, but conviction were to take place after seeing its footsteps; of such a kind has been the change of my mind,' *i.e.*, My mind has passed through similar transitions. Thus, as Kátavema observes, when Dushyanta first saw Śakuntalá, he repudiated her [see p. 199, l. 7, and p. 200, l. 9]; when she passed out of his presence, he began to relent and doubt [see the last verse of Act V., p. 215]; and, when he saw the ring, he was convinced she was his wife. *Neti*: see p. 140, note 2 in middle. *Samaksha-rúpe*, i.e., *samaksha-vidyamána-rúpe*: Ch. *Padáni* = *pada-chihnáni*: Ch. *Vikárah* = *swarúpányathá-bhávah*: Ś. May not *sanśayah* govern both lines? thus: 'As if there were a doubt that that is not an elephant, while he is marching along, his form obvious to the eye.'

[4] The Mackenzie MS. and my own have *aparádha*; the others, *apachára*.

[5] 'After [in consequence of] her descent to Apsaras-tírtha:' see p. 271, note 1, and p. 215, l. 2. According to Śankara, *Apsaras-tírtha* = *sachi-*

Verse 195. Upajáti or Ákhyánaki (variety of Trishṭubh). *See* Verses 41, 107, 121, 126, 142, 156, 158, 166, 169, 183.

आदाय मेनका दाक्षायणीम् उपगता। तदैव ध्यानाद् अवगतोऽस्मि। दुर्वाससः शापाद् इयं तपस्विनी सहधर्मचारिणी त्वया प्रत्यादिष्टा नान्यथेति। स चायम् अङ्गुलीयकदर्शनावसानः।

राजा ॥ सोच्छ्वासं ॥ एष वचनीयान्[2] मुक्तोऽस्मि।

शकुन्तला ॥ स्वगतं ॥ दिट्ठिआ। अकारणपच्चादेसीए अज्जउत्तो।

शकुन्तला ॥ स्वगतं ॥ दिष्ट्या। अकारणप्रत्यादेशी न आर्यपुत्रः। ण उ सत्तं अत्ताणं सुमरेमि। अहवा पत्तो मए स हि सावो विन खलु शप्तं[3] आत्मानं स्मरामि। अथवा प्राप्तो मया स हि शापो विरहसुणहिअआए ण विदिदो। जदो महीहिं सन्दिट्ठम्हि। भत्तुणो रहशून्यहृदयया[4] न विदितः। यतः सखीभ्यां सन्दिष्टास्मि। भर्तुर् अङ्गुलीअअं दंसदव्वंत्ति।

अङ्गुलीयकं दर्शयितव्यमिति।

मारीचः। वत्से। चरितार्थासि[5]। सहधर्मचारिणं प्रति न त्वया मन्युः कार्यः। पश्य।

शापाद् अस्मि प्रतिहता स्मृतिरोधरूढे
भर्तर्यपेततमसि प्रभुता तवैव।

tirtha: see p. 205, l. 2. Menaká was Śakuntalá's mother: see p. 43, l. 10.

[1] 'That this thy poor faithful [lawful] wife was repudiated in consequence of the curse of Durvásas, and on no other account, and that this same (curse) would terminate on the sight of the ring.' *Durvásas*: see p. 137, note 2. *Tapaswiní* = *anukampyá*: Ś. [compare p. 246, l. 4.] *Saha-dharma-chárini* = *pativratá*: Ś.

[2] *Vachaníyán*, i.e., *sádhwi-nirákaraṇa-rúpápavádát*. *Vachaníyam* = *váchyam*: p. 198, line 6.

[3] The Colebrooke and Mackenzie MSS. and my own have *sattam* or *satam* for *śaptam*, supported by Śankara. The Taylor has *sachcham* for *satyam*, supported by Kátavema and the Bengálí.

[4] Compare page 137, line 12, note 2.

[5] 'Thou hast gained thy object.' *Charitárthá* = *labdhárthá* = *kritárthá*. The Mackenzie has *viditárthá*.

छाया न मूर्कति मलोपहतप्रसादे
शुद्धे तु दर्पणतले सुलभावकाशा ॥ १९६ ॥ 196

राजा । भगवन् । अचं खलु मे वंशप्रतिष्ठा ॥ इति बालं हस्तेन गृह्णाति ॥

मारीचः । तथा भाविनम् एनं चक्रवर्तिनम् अवगच्छतु भवान् । पश्य ।

रथेनानुत्खातस्खिमितगतिना तीर्णजलधिः
पुरा सप्तद्वीपां जयति वसुधाम् अप्रतिरथः ।
इहायं सत्त्वानां प्रसभदमनात् सर्वदमनः
पुनर् यास्यत्याख्यां भरत इति लोकस्य भरणात् ॥ १९७ ॥ 197

[1] 'Thou wast repulsed in consequence of the curse, (thy) husband being harsh [cruel] through the obstruction of (his) memory; (but now) indeed, on (the heart of) him freed from darkness, thy influence-is-supreme. (Even as) an image has no effect on the surface of a mirror whose brightness is tarnished with dirt, but on a clean-one easily makes impression [gains admission].' *Smriti-rodha*, the Mackenzie has *smriti-dosha*. *Apeta-tamasi*: compare p. 301, note 2. *Prabhutá*: Kátavema refers to verse 73, p. 124. *Chháyá* = *prativimbam*. *Múrchhati* = *vyápnoti*: K. = *sphurati*: Ś.: see p. 200, note 4. *Malopahata-prasáde* = *malápagata-prasannatwe*: Ś. = *málinyena nashtá prasannatá*: K. *Sulabhávakáśá* = *sukhena labhyah pravéśah yasyáh* = *práptavasthitih*: Ś. [compare p. 46, line 2.] Śankara observes that *darpana-tale* answers to *bhartari*; *malopahata* to *smriti-rodha*; *chháyá* to *prabhutá*; and, we may add, *śuddhe* to *apeta-tamasi*.

[2] That is, *asyám Śakuntaláyám, kuloddháraka-putrotpádakatwena*, 'in this Śakuntalá, because she has given birth to a son, the upholder of my family?' K.: compare p. 260, line 11, and p. 124, line 6.

[3] *Tena prakárena kuloddhárakatwena bhavishyantam*: K. *Chakravartinam* = *sárva-bhaumam*, 'a monarch of the whole earth:' K.: see p. 15, lines 1 and 2, note 1.

[4] 'Previously (as) an-invincible-warrior, having crossed the ocean in a

Verse 196. Vasanta-tilaká (variety of Śakkarí). *See* Verses 8, 27, 31, 43, 46, 64, 74, 80, 82, 83, 91, 93, 94, 95, 100, 104, 105, 108, 123, 124, 144, 148, 152, 157, 168, 170, 181, 189.

Verse 197. Śikhariní (variety of Atyashti). *See* Verses, 9, 21, 44, 62, 112, 141.

राजा । भगवता कृतसंस्कारे सर्वम् अस्मिन् वयम् आशंसामहे ।

अदिति: । भअवं । इमाए दुहिदुमणोरहसम्पत्तीए कण्णोवि दाव

अदितिः । भगवन् । अस्या दुहितृमनोरथसम्पत्तेः कण्वोऽपि तावत्

chariot whose motion is not (made) unsteady by uneven-ground, he will subjugate the earth, consisting of seven islands. Here, from his forcible taming of the animals, he (is called) Sarva-damana; but (then) he will acquire the appellation Bharata, from his support of the world.' *Rathena*: see p. 8, line 1. *Anutkhâta*, etc. [*nimnonnata-pradeśasyábhávád anutkhátam*: K.]: so reads the Mackenzie MS., supported by Kâṭavema; the others, *anudgháta*: compare p. 9, l. 4, note 3. *Stimita* = *anishkampa*: K. = *Aprati-bandhártha-durgamanena*: Ś. 'By this epithet it is indicated that the chariot would have the power of going in the air' [*tena víśeshaṇena rathasya ákáśa-gámitwam súchitam*]: K. *Sapta-dwípám*: according to the mythical geography of the Hindús, the earth consisted of seven islands, or rather insular continents, surrounded by seven seas. That inhabited by men was called Jambu-dwípa, and was in the centre, having in the middle of it the sacred mountain Meru or Sumeru, a kind of Mount Olympus, inhabited by the gods. About Jambu flowed the sea of salt-water [*lavaṇa*], which extends to the second Dwípa, called Plaksha, which is in its turn surrounded by a sea of sugar-cane-juice [*ikshu*]. And so with the five other Dwípas, viz., Śálmali, Kuśa, Krauncha, Śáka, and Pushkara, which are severally surrounded by the seas of wine [*sura*], clarified butter [*sarpis*], curds [*dadhi*], milk [*dugdha*], and fresh-water [*jala*]: Vish.-pur., p. 166. *Aprati-ratha* = *atulya-ratha* = *mahâratha*: Ś: see p. 177, note 2 in middle. *Iha* = *asmin áśrame*: K. *sattwánám* = *práṇinám sinhádinám*: Ś. = *śarabha-sinhádinám*: K. *Prasabha-damanát* = *balátkáreṇa mardanát*. The name Bharata is derived from the root *bhṛi* [fero] 'to support.' Many Indian princes were so named, but the most celebrated was this son of Dushyanta and Śakuntalá, who so extended his empire that from him the whole of India was called Bharata-varsha or Bhárata-varsha; and whose descendants, the sons of Dhritaráshtra and Páṇdu, by their quarrels, formed the subject of the great epic poem called Mahábhárata: see p. 14, note 2.

[1] 'We invoke all blessings on him for whom the prescribed-rites were performed by your holiness,' or 'we have high hopes and expectations of him,' etc. As to *kṛita-sanskáre*, see p. 258, note 2; and p. 198, note 3.

सुदवित्थारो करीअदु । दुहिदुवच्छला मेणआ इह एव्व मं परिच-
श्रुतविस्तारः क्रियतां । दुहितृवत्सला मेनका इह एव मां परिच-
रन्ती चिट्ठदु ।
रन्ती तिष्ठति ।

शकुन्तला ॥ आत्मगतं ॥ मणोरहोक्खु मे भणिदो भअवदीए ।

शकुन्तला ॥ आत्मगतं ॥ मनोरथः खलु मे भणितो भगवत्या ।

मारीचः । तपःप्रभावात् प्रत्यक्षं सर्वम् एव तत्रभवतः ।

राजा । अतः खलु ममानतिक्रुद्धो मुनिः ।

मारीचः । तथाप्यसौ प्रियम् अस्माभिः प्रष्टव्यः । कः कोऽत्र भोः ।

शिष्यः ॥ प्रविश्य ॥ भगवन् । अयम् अस्मि ।

मारीचः । गालव । इदानीम् एव विहायसा गत्वा मम वचनात् तत्रभवते कण्वाय प्रियम् आवेदय । यथा पुत्रवती शकुन्तला तत्क्षाप-निवृत्तौ स्मृतिमता दुष्यन्तेन प्रतिगृहीतेति ।

शिष्यः । यद् आज्ञापयति भगवान् ॥ इति निष्क्रान्तः ॥

मारीचः । वत्स । त्वमपि स्वापत्यदारसहितः सख्युर् आखण्डलस्य रथम् आरुह्य ते राजधानीं प्रतिष्ठस्व ।

राजा । यद् आज्ञापयति भगवान् ।

मारीचः । अपि च ।

[1] 'Let Kanwa also be made acquainted with all the circumstances,' etc. Śankara has *jnáta-vistarah*; the Bengálí MSS., *vijnátárthah*.

[2] Here, and in the insertion of *me* in the next line, I have followed the Mackenzie MS. and my own, as I have never hesitated to do, when supported by Kátavema.

[3] 'Notwithstanding, he must be questioned by us about (this) joyous-event. Ho! there!' *Śishyánám madhye ka atra tishṭhati iti arthah*, 'Which among my pupils is in waiting here? such is the meaning of *kah*, etc.': Ś. Compare p. 69, l. 8; p. 263, l. 8.

[4] Here I have followed the Colebrooke MS. The others have *sápatya-dára-sahitah*; the Bengálí, *sápatya-dárah*.

तव भवतु विडौजाः प्राज्यवृष्टिः प्रजासु
त्वमपि विततयज्ञः स्वर्गिणः प्रीणयालं ।
युगशतपरिवर्तान् एवमन्योन्यकृत्यैर्
नयतमुभयलोकानुग्रहश्लाघनीयैः ॥ १९८ ॥ 199

राजा । भगवन् । यथाशक्ति श्रेयसे[2] यतिष्ये ।

मारीचः । वत्स । किं ते भूयः प्रियमुपहरामि ।

राजा । अतः परमपि प्रियमस्ति । यद् इह भगवान् प्रियं कर्तुमिच्छति तर्हीदमस्तु भरतवाक्यं ।[3]

[1] 'May Indra be bountiful of (his) rain towards thy subjects. Do thou also, abundantly-dispensing [distributing, diffusing] sacrifices, gratify [satisfy] the gods [inhabitants of heaven] to the full. Thus pass (both of you) periods [revolutions] of hundreds of ages with reciprocal friendly acts, laudable on account of the favours (thus conferred) on both worlds:' That is, You by sacrificing, and Indra by showers, confer benefits on the inhabitants of Swarga and the earth respectively. The two worlds are of course Heaven and Earth, not including the third world Pátála: see p. 276, note 1. *Vidaujas* or *Vidojas* is one of the class of Indra's names, explained in p. 304, note 1. *Prájya-vrishtih = prachura-varshanah. Vitata-yajnah = vistrita-yágah*: K. *Swarginah = deván*: K. *Prínaya alam = alam bhávaya*: K. = *atyarthena santoshaya*: Ś. *Yuya-śata-parivartán = yugánám śatáni tesham parivartanáni.*

[2] Kátavema has *śreyasi* and interprets by *dharme.* Śankara has the same and explains by *praśasta-kritye.*

[3] 'Is there any favour still greater than this? As (however) on this occasion his holiness desires to confer a favour, then let this saying of Bharata be (fulfilled).' *Atah param,* i.e., *adhikam. Atra praśnárthe kákur anusandheyá*: see p. 264, note 2. The Bharata here intended must not be confounded with the young prince. He was a holy sage, the director or manager of the gods' dramas, and inventor of theatrical representations in general. He wrote a work containing precepts and rules relating to every branch of dramatic writing, which appears to have been lost, but is constantly

Verse 198. Málini *or* Máníni (variety of Ati-Śakkarí.) *See* Verses 10, 19, 20, 38, 55, 109, 110, 120, 171.

प्रवर्ततां प्रकृतिहिताय पार्थिवः
सरस्वती श्रुतिमहतां महीयतां ।[1]

quoted by the Commentators. He seems to have superintended the exhibition of the drama called Lakshmí-swayamvara [composed by Saraswatí: see p. 27, note 3 at end] in Indra's heaven. See Vikram., Act 3, and middle of Act 2, *Muninà Bharatena yah prayogo bhavatíshu ashṭa-rasáśrayo nibaddhah*, etc. It was not unusual to close the plays by quoting one of Bharata's verses: compare the conclusion of the Ratnávali. The Scholiast supposes that there is here an intentional ambiguity as to whether this verse is spoken in the name of the young prince or of the sage.

[1] 'Let the king exert himself for the welfare of his subjects. Let Saraswatí be honoured among (those who are) mighty in the scriptures [lovers of literature]. Moreover, may the purple-god [Śiva] who-is-self-existent, (and) whose-Energy-is-every-where-diffused, put an end to my future birth [deliver my soul from passing into another state of being].' *Pravartatám* = *prayatatám*. *Saraswatí* [= *Bháratí*: K.] is the wife of the god Brahmá. She is the goddess of speech and eloquence, patroness of the arts and sciences, and inventress of the Sanskrit language. *Saraswatí* signifies 'flowing,' and is also applied to a river. *Śruti-mahatám*, etc.: some have *śruti-mahatí mahíyasám*: K. *śruta-mahatám*. According to the latter, *śruta* = *śástra*, *mahatám* = *śreshṭhánám*. I see no reason why *mahatám* should not be the gen. c. plur. of the present part. regularly formed from *mah*, 'to honour.' *Śruti-mahatám* might then mean 'lovers of literature.' *Mahíyatám* = *pújyatám*: K. *Nila-lohitáh*, 'blue and red,' *i.e.*, according to Kátavema, *váma-bháge nílah, dakshiṇa-bháge lohitah*, 'on the left side blue, on the right side red.' Śiva is usually represented as borne on a bull, his colour, as well as that of the animal he rides, being white, to denote the purity of Justice over which he presides. In his destroying capacity, he is characterised by the quality *tamas* [see page 301, note 2] and named Rudra, Kála, etc., when his colour is said to be purple or black. 'In the beginning of the Kalpa, as Brahmá purposed to create a son, a youth of purple complexion [blue and red, *nila lohita*] appeared, crying and running about [*ru*, *dru*, whence Rudra]:' Vish.-Pur., p. 58. Some refer this name to the colour of his throat: see p. 257, note 2. *Parigata-śaktih; práptih śaktih Párvatí yena sa tathoktah.* Hence, *Śakti* = *Párvatí*, Śiva's wife. The wives of the deities were supposed to personify their energy or active power. *Átma-bhú*, although properly a name of

ममापि च क्षपयतु नीललोहितः
पुनर्भवं परिगतशक्तिरात्मभूः ॥ १९९ ॥

॥ इति निष्क्रान्ताः सर्वे ॥

॥ सप्तमोऽङ्कः ॥

॥ समाप्तमिदम् अभिज्ञानशकुन्तलं नाम नाटकं ॥

॥ शुभं भूयात् ॥

Brahmá, is applied equally to Vishnu and Śiva by those who give the preference to these deities. Exemption from further transmigration and absorption into the divine soul was the *summum bonum* of the Hindú philosophy: compare p. 184, note 4 at end. Kálidása indulges the religious predilections of his fellow-townsmen by beginning and ending the play with a prayer to Śiva, who had a large temple in Ujjayiní, the city of King Vikramáditya, and abode of the poet. Both actors and spectators would probably repeat the prayer after the speaker and appropriate it to themselves.

Verse 199. Ruchirá or Prabhávatí (variety of Ati-Jagatí) containing thirteen syllables to the half-line, each half-line being alike.

⏑ – ⏑ – | ⏑ – ⏑ – ⏑ | – ⏑ – ⏑ – ॥

THE LIBRARY OF THE
MAR 6 1933
UNIVERSITY OF ILLINOIS.